The GREAT BAROQUE HOAX

by Sol Babitz

A Guide to Baroque Performance for Musicians and Connoisseurs

2nd Version - Elucidating the Record, the FUTURE OF BAROQUE MUSIC. Book $3 Record $3 Both $5

EARLY MUSIC Laboratory

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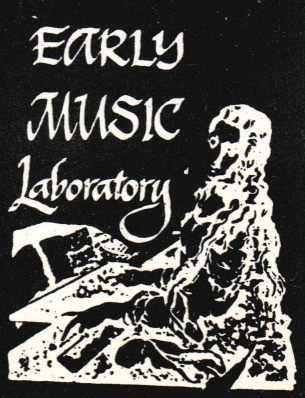

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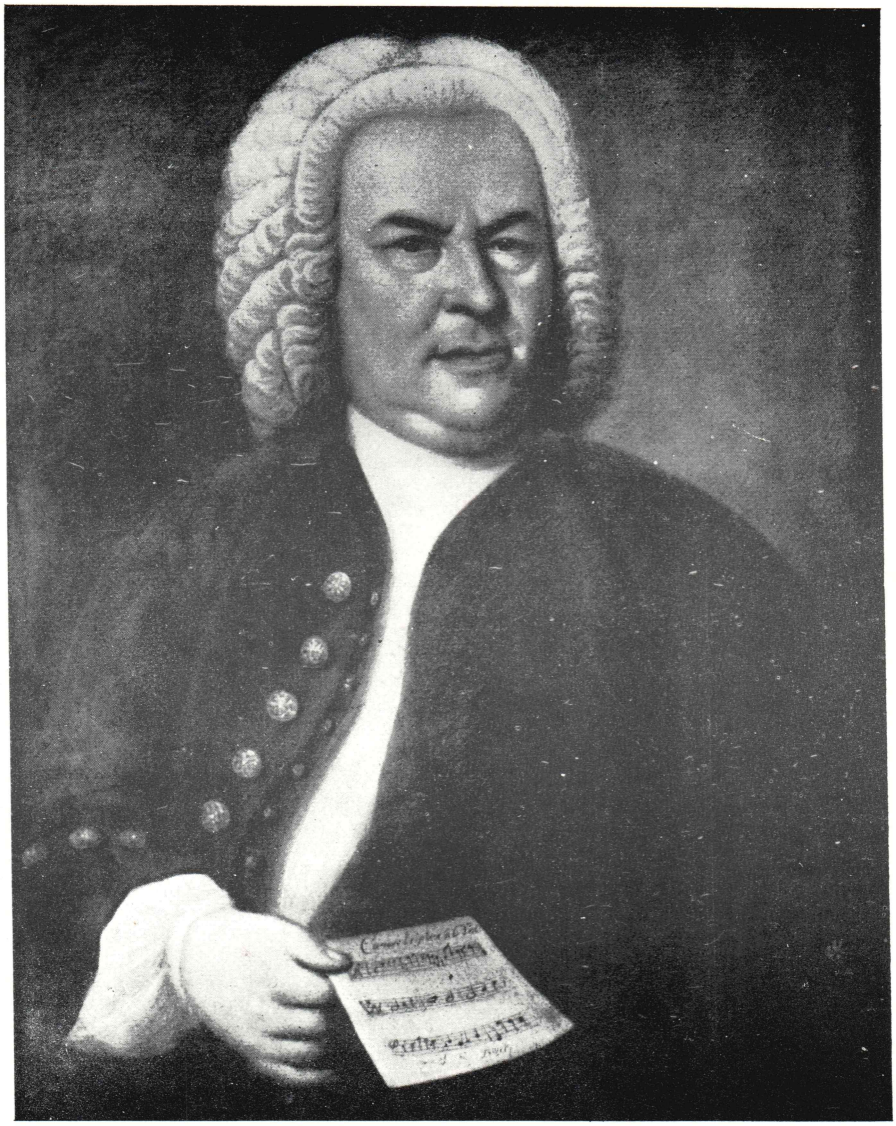


JOHANN SEBASTIAN BACH

Nach dem im Jahre 1748 entstandenen Gemälde von Elias Gottlieb Haußmann

Nancy Ekholm
SB

THE GREAT BAROQUE HOAX

is the distortion of Baroque music by performers trained in the style and technique of the twentieth cantury.

HARD FACT ONE: For the first time in history there is more early than modern music being performed - this new situation creates an unprecedented need for the performer to be historically aware. The modern Bach "tradition" which we inherited from a time when everything was performed with one style and technique must be replaced with a historical approach in which every historical period receives its own style and technique to minimise distortion..

HARD FACT TWO: The modern proceedure of performing Bach as-written while trying to "transcend the notes in good taste" is wrong because Baroque music was not performed as-written and modern good taste, being a product of the modern technique is too limited to cope with the aesthetic problems of different periods.

HARD FACT THREE: Performance is the most subjective of the arts and there are among performers varying subjective attitudes, 1) some do not feel that they are distorting early music and will not change 2)some sense that there is a hoax and are taking limited measures to minimise it by improving ornamentation 3) some feel that they do not know what they are doing and are taking revolutionary measures to change the status quo unconditionally.

HARD FACT FOUR: The revolutionaries are the ones who are most committed to the principle that it is THE FIRST DUTY OF THE PERFORMER TO CARRY OUT TO THE BEST OF HIS ABILITY THE INTENTIONS OF THE COMPOSER+ The most scientific way to achieve this end is to understand the physical foundations of the early style - the early technique-and the most responsible way to attack this problem is to put one's body on the line: practice the early techniques until one becomes as skilled in them as one is in the modern ones

HARD FACT FIVE: So vast is the gulf between the early and modern technique that it is not possible to master the old without damaging one's ability to play modern music in the right style. This loss of versatility sounds at first like needless vandalism; however the greatest truth that the modern performer can tell us about Bach is to PLAY BACH WITH BACH'S TECHNIQUE and to do this he must divest himself of his modern skills.

The EARLY MUSIC LABORATORY is the first organization which is conducting experiments and providing annotated recordings to serve as models for those who do not wish to give up modern technique. There is a need for more researchers who are willing to put their bodies on the line and become specialists in the technique and style of Byrd, Bach, Beethoven, et al.

I was born in Brooklyn in 1911 and have been a dissenter as long as I can remember. Except for a semester at the Berlin Hochschule with Carl Flesch and a summer semester in musicology with Curt Sachs I have been self educated since high-school.

At the age of 20 I was disagreeing with Flesch and I recall his saying dolefully to the class, "Mark my word, he will write a book!" This prophecy was fulfilled in 1947 when I brought out Principles of Extensions..written in consultation with Igor Stravinsky and Arnold Schonberg in which I showed that a new manner of position shifting was needed to solve many of the new aesthtic and technical problems posed by their music.

In 1952 I wrote an article which the late Noah Greenberg called "epoch making" in which I showed for the first time that Baroque phrasing grew out of Baroque technique and traced the different types of swing from the middle ages to the 1930's.

This must have been premature because nobody followed my suggestions except probably Jazz-trumpeters Gillespie and Davis, who about that time abandoned the predictable ratios of Swing and adopted the more subtle Baroque Swing - a style which survives today as a living fossil in the Mariachi where it shows the influence of the 18th-century Spanish & French dances on the Mexcian Indian. The Swingle Singers, who did not arrive until the 1960s used the old Swing da-ba da-ba instead of the Baroque did'll did'll with the first did longer.

Those who desecrate Bach with sewing-machine performance call the SWINGLES desecrators

While I was sufficiently objective to lead the way to Baroque swing in 1952 I was nevertheless too much under the Wagnerian influence to accept metric accents of the Baroque era and failed to suggest the holding of the first did'll of every four syllables. While I have since rectified this and related faults this has not helped to make my ideas more popular because those who are prejudiced against swinging Bach are even more prejudiced against using metric accents which are today considered banal.

Since major American publications are closed to me I am attempting to reach a larger audience by bringing this out through the LABORATORY

Sol Babitz, *A Problem of Rhythm in Baroque Music*, Musical Quarterly, Vol. XXXVIII, 4. Oct. 1952

NOTE-

Since this book is addressed to laymen as well as performers there will be a minimum of practical examples and historical references.

Those readers who wish to explore this matter further and to check historical references are invited to obtain the BULLETINS of the Early Music Laboratory listed in Appendix A.

That the ideas presented in this book are considered dangerous is evidenced by the fact that they were the subject of the longest critique in the history of the Journal of the American Musicological Society - 45 pages.

For some reason European journals are more hospitable: three of my articles have been translated into German marking the first reversal of the usual direction of translations of musicology from German into English.

Ornamentation Hoax

The only aspect of Baroque performance in which there has been any improvement in the past 50 years has been in the field of ORNAMENTATION probably because the ornament tables are notated and performers are notation-oriented.
I submit that to specialize in Baroque ornaments before one knows how long the notes were held or how they were accented is like learning to place parsely before one has learned how to cook the roast!

A very significant hoax was played by Fritz Kreisler. In the early part of this century he wrote a piece called Praeludium & Allegro in a pseudo-Bach style. He said that this piece was written by Pugnani and fortwith this piece became the most popular "Baroque" piece in the repertoire - it was performed about 20 times more frequently than any piece by Bach.

This did not prove that Kreisler was 20 times a better composer than Bach but merely showed that the pseudo-Baroque style of performance sounds 20 times better when playing a pseudo-Baroque piece by Kreisler than when playing a real piece by Bach !

J.J.Quantz and his Remark on Baroque Swing and Accents.

12. §.

Ich muß hierbey eine nothwendige Anmerkung machen, welche die Zeit, wie lange jede Note gehalten werden muß, betrifft. Man muß unter den Hauptnoten, welche man auch: anſchlagende, oder, nach Art der Italiäner, gute Noten zu nennen pfleget, und unter den durchgehenden, welche bey einigen Ausländern ſchlimme heißen, einen Unterſchied im Vortrage zu machen wiſſen. Die Hauptnoten müſſen allezeit, wo es ſich thun läßt, mehr erhoben werden als die durchgehenden. Dieſer Regel zu Folge müſſen die geſchwindeſten Noten, in einem

DEDICATION

This book and record are dedicated to the memory

of J.J.Quantz

Quantz revered Bach as the greatest performer of his day and wrote the outstanding book on performance in which there is the clearest advocacy of Baroque Swing, metric accents and other expressive conventions which have enhanced performance from the Middle Ages to Jazz and are missing in "serious" performances today.

Quantz said that short, equally-written notes will sound more "pleasing" if they are performed, not as-written but with a mild Swing. Because modern performers have been indoctrinated since childhood that anything which remotely resembles Afro-American Swing is obscene for Bach they are simply incapable of carrying out these instructions. Some conservative musicologists have parmitted this prejudice to lead them to seek out "reasons" for not performing Bach in the manner described by those who heard him play. Those who continue to ignore the sources play in the sewing-machine style which makes the performancses of children and adults sound almost identical in expressiveness.

To perform Bach with Quantz's Swing removed is as damaging to Bach as was Bowdler's removal from Shakespeare of everything then considered obscene.

Both Quantz and his performing partner C.P.E.Bach discuss Swing in their books which appeared almost simultaneously (c.1752); however because Quantz's greater clarity did greater damage ot the status quo he had to wait almost three decades longer to be translated into English. The translator tried to pull the teeth from Quantz's Remark on Swing by adding a footnote to the effect that Quantz's Swing was not German but derived from French inégales, thus implying that we are justified in continueing to play Bach like a sewing-machine.

There is no evidence supporting the theory that Quantz's Swing was not German but purely French. I quote from my rebuttal to Frederick Neumann:

> About a dozen reasons exist to show that Quantz did not consider inequality exclusively French. 1) He prohibited dotted ratios which many French writers permit. 2) He placed his Remark in the chapter "On Good Performance in General," perhaps the only one in which no national styles are mentioned. 3) It is extremely unlikely that Quantz, who discusses national

styles on almost every page, should have forgotten to mention the French nature of inequality on every one of the ten occasions that he mentions it. 4) If inequality were French, Quantz could have taken the examples for his Remark from the chapter on French ornaments (VIII); instead he took them all from the chapter on Italian improvised ornaments (XIII). 5) If inequality were French Quantz might have used a French time signature in his Remark; however, he uses *only* Italian signatures (Neumann errs when he attributes to Quantz a French time-signature [*2*] in his Table II). 6) Quantz could have restricted his inequality to stepwise notes to fit light French articulation; however he does not, probably because his milder (3:2) ratios do not need such restrictions. 7) The same factor may explain Quantz's failure to write *croches égales.* 8) Quantz, like North and Mozart, recommends an accent on the first of every 4, 3, or 6 notes, something which almost no Frenchman does—probably because their lighter style did not need such emphasis. 9) Quantz, like L. Mozart, has some slurred *L-S* pairs starting on good notes, something which I cannot find in French sources where slurring often meant *S-L.* 10) For fast passages Quantz recommends the heavy, mildly unequal *did'll did'll* tongueing whereas the French used *ti t'ri t'ri,* which would make their performance sound lighter and more dotted even when they both played the mild 3:2 ratio—which they often did. 11) The only foreign term in Quantz's Remark is "nach Art der Italianer." 12) Quantz's main influences were, with the exception of Buffardin, German and Italian.

Bach's playing was reputed to sound, not rigidly as-written but "like a conversation", an effect which can be produced by using his keyboard fingering, the early flute-tongueing - Quantz's ton-t gueing produces mild Swing. For fast playing the French did not use Quantz's did'll but a light di ti di, which Quantz employed in a heavier way for slower passages. Quantz's rejection of the light di ti for general use can be understood inasmuch as it creates in a Bach fugue a jumpy effect - like ragtime.

Performance is the most subjective of the arts and those who are tired of the modern Bach-rigidity welcome Quantz's information whereas those who favor the status quo find in Quantz's writings a source of embarrassment. Many have joined an anti-Quantz brigade, whose aim is to destroy Quantz's credibility by discovering "contradictions", excessive "Frenchness", etc.

The spectacle of a 20th-century musicologist, who has not performed one-note of Baroque music with early technique presuming to tell Quantz that QUANTZ does not "thoroughly comprehend" the French Baroque inégales and is "illogical" about Baroque meter(!) marks a low point in the history of culture.

By arguing backward from modern habits they have arrived at the tautology that, since Bach performed in the 20th-century style anything which Quantz says which disagrees with the 20th-century style cannot be applied to Bach.

The fact that Quantz was the only German to describe Baroque Swing with utmost clarity means that every other German, including Bach performed ipso facto in the 20th-century style.

THIS MEANS THAT THE AVERAGE MODERN PERFORMER PLAYS BACH WITH GREATER HISTORICAL ACCURACY THAN DID QUANTZ !

It is unfortunate that this type of wish-fulfillment parades as musicology today.

Reprinted from the JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY
Vol. XX, No. 3, (1967)

Further contradicting the view that Baroque Swing was French is Quantz's statement that the French style is best suited for amateurs and beginners whereas the German and Italian styles require artists. I The German and Italian Baroque were generally much wilder than the Frenchiin art and architecture as well I

WHOEVER ACCEPTS THE ABSURDITY THAT BACH PLAYED IN THE 20TH-CENTURY STYLE MUST ALSO ACCEPT THE ABSURDITY THAT GERMAN BAROQUE MUSICAL PERFORMANCE WAS THE O N L Y ASPECT OF BAROQUE ART WHICH REMAINED FROZEN AND UNCHANGED FOR OVER TWO HUNDRED YEARS+

Thurston Dart, in his Interpretation of Music (1954) rejects Quantz as a guide to Bach performance because Quantz represents a style "fashionable for perhaps eight or ten years at the court of Frederick the Great." Dart is correct in his desire to use the sources with utmost precision; however when he rejects Quantz as a guide to Bach he does not turn to a source which is better applicable to Bach but one which is worse - the twentieth-century style !

THIS BOOK AND RECORDING

ARE DEDICATED TO J.J.

QUANTZ IN PARTIAL

ATONEMENT FOR HIS

MISTREATMENT AT THE

HANDS OF THE

TWENTIETH CENTURY

1. WHAT IS THE GREAT BAROQUE HOAX ?

It is the distortion of Baroque music by performers who have been trained in the style and technique of the 20th century.

2. IS THE 20-TH CENTURY STYLE INADEQUATE FOR BAROQUE MUSIC ?

Historical evidence shows that there have been many basic changes in the idiomatic conventions of performance since the Baroqe era and therefore the modern style is wrong not only for Baroque music but for anything written before the modern era.

3. WHAT IS WRONG WITH THE MODERN PERFORMANCE OF BACH ?

There are today two types of misunderstandings - the objective performer treats the notes "as-written" in a rigid manner whereas the subjective performer professes to "transcend the notes in good taste". Since both perform basically "as-written" they distort the music because the Baroque style was not as-written.

Just as we are beginning to discover that Homer was not spoken but sung and Shakespeare not spoken but lilted, we must also understand that Baroque instrumental music was not played but more or less "spoken". (Bach's keyboard-playing was reputed to sound, not like a sewing-machine, as it does today but "like a discourse".)
The Baroque reversed to some extent the Renaissance relationship between ~~must~~ and text: from the time around 1600 when they said L'Orazione sia padrone..." (The text should be the master not the servant of the music), until Bach's"speaking"style there was an era of passion combined with declamatory nonchalance which was the polar opposite of the modern style. Today we have for the first time in history the objective appraoch in which the performer is "self- effacing"and every little notes is done exactly as-written. This style which is part of the STRAVINSKY-TOSCANINI reaction to the freedom of late-romanticism is wrong for the performance of any but some twentieth-century music.

4. DOES NOT THE AUDIENCE'S APPLAUSE INDICATE THAT THE MODERN PERFORMANCE HAS SOME AESTHETIC VALIDITY ?

An audience which has never heard Bach performed in anything but the modern style will applaud any gifted performance; however the modern rigidity is enjoyed only by that 10% of the public which likes "serious" music - the other 90% finds it too mechanical and might enjoy it if it were performed with some Baroque relaxation which is closer to the folk idiom which they love.

5. HOW CAN WE REPLACE THE MODERN AS-WRITTEN STYLE WITH THE EARLY SPEAKING STYLE ?

Revolutionary changes can be achieved only by those who are dissatisfied - the EARLY MUSIC LABORATORY was organized by performers who are frank about their qualms concerning performance. Unlike most modern performers they do not permit the applause which they receive for their Bach performances blind them to the fact that they do not know what they are doing. The very name LABORATORY implies admission of uncertainty and awareness of the need for change through experimentation.

In the spectrum of performers there are four basic types: 1) the conservative, who knows that the modern style is wrong but refuses to change 2) the liberal who thinks that it is too early to change or makes only minor changes such as those in ornaments 3) the radical who is willing to make basic changes 4) the performer who does not know that the modern style is wrong and is open to suggestions. Only the first two are guilty of a HOAX.

6 WHAT KIND OF EXPERIMENTATION IS NEEDED ?

Many early writers said that the subtleties of the speaking style could not be learned by reading - it was necessary to hear it performed by gifted musicians. Since it is not possible today to hear aBaroque musician, gifted or otherwise, the next best thing is to create as near a facsimile of the Baroque musician as we can; the most scientific way to do this is to take the materialistic approach - using the physical foundations of the early style: the instruments and techniques. Some musicians must undertake to study the early methods so thoroughly that they become as skilled in the Baroque techniques as they were in the modern ones.- this can be accomplished only by undergoing extensive re-education. This sounds Utopian today but there is an increasing number of young performers in the LABORATORY who are dedicated to the idea that only by re-educating thmeselves will they be able to do that which everyon says is the first duty of the performer: TO CARRY OUT TO THE BEST OF ONES ABILITY THE INTENTIONS OF THE COMPOSER+

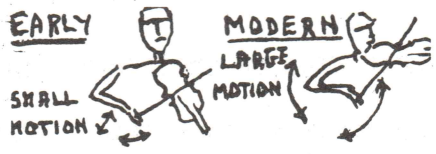
7. WILL NOT EXCLUSIVE PRACTICING OF EARLY TECHNIQUE DAMAGE ONE'S ABILITY TO PERFORM WITH THE MODERN TECHNIQUE ?

LABORATORY memebers have found that extensive work with early technique often impairs modern skills - as a matter of fact modern skills general deteriorate to the extent that early skills improve - it is as though one drove the other out. Those

who intend to end the distortions of the modern techniques do not fear the loss of modern skills but welcome them as an index of progress in self re-education. For example, if one practices Bach's two-finger scale one finds that it produces a mild swing almost automatically, and as this natural swing enters the hand it becomes increasingly difficult to perform certain equally-wirtten notes as-written. This inability to perform equally renders one in a sense illiterate in the twentieth-century style - it is as though one had become something of a folk musician. If giving up one's ability to play Stravinsky as-written is the price one must pay for hearing Bach WITH BACH'S TECHNIQUE, we can certainly spare a few musicians for that!

THE ANALOGY OF THE DISCUS THROWER

Today no athlete will hold the discus in the manner of the Classical sculpture, THE DISCUS THROWER because the tenser modern position develops greater power; however if one wishes to re-enact the the Classical throw one must give up the modern power and follow the early sculpture. Similarly no modern violinist will hold the violin with the low position shown in early iconography because the modern tenser position permits the greater tonal power needed for the post-Wagnerian style; however if one wishes to discover a little about how the Baroque violin sounded when played by Bach one must adopt the early position and thus one can discover that the loss of tonal power enables one to do things described in the sources which are difficult to do with the modern position. Actually the hands inform the body about the style in a way which cannot be discovered by mere reading.



8.WHY HAVE NO PREVIOUS ATTEMPTS BEEN MADE TO TO RESTORE THE EARLY TECHNIQUE ?

There are two reasons - newness and vanity.

NEWNESS: Never before have so many unprecedented factors occurrred at once. For the first time we have 1) a greater interest in the music of the past than in that of today 2) a great literature on the performance of early music 3) an increasing use of early instruments 4) recordings 5) the anti-Baroque "objective style" New problems create new solutions.

Performers have evaded the real problems of early technique because of VANITY.

As in many things human the modern performer fancies himself as the crowning-glory of a long evolutionary process with the middle ages Byrd and Bach at the bottom and himself at the top. This delusion is re-inforced whenever he makes an attempt to use the

early technique because on a superficial level it at first appears to be inferior and primitive when compared to the modern technique: When one uses Bach's keyboard-fingering equal notes are difficult; when one uses the old low violin-position shifting is difficult; early flute tongueing interferes with modern facility. Nevertheless it is precisely these"shortcomings"which become revealed as advantages in the context of the early style- that which is good for Brahms is bad for Bach and vice versa!

9. CAN THE EARLY TECHNIQUE BRING AUTHENTICITY ?

Authenticity is inconceivable because we cannot become Baroque people, either as performer or audience; nevertheless so long as there are performers who have a great curiosity about the past we shall have an increasing understanding of the past and with greater knowledge comes even greater curiosity.

10. CAN A PERFORMER AFTER A SHORT PERIOD OF WORK IN EARLY TECHNIQUE RETURN TO THE MODERN ONE WITHOUT HARMING IT ?

Temporary acceptance of Baroque illiteracy, far from harming the modern style and narrowing one's vision actually enhances the performance - one discovers new insights into Schumann, Mozart et al which are not visible to those whose horizons are limited by the twentieth century.

IS BORREL NOT RIGHT WHEN HE SAID THAT TASTE IS A MORE INFALLIBLE GUIDE TO THE BAROQUE STYLE THAN HISTORICAL FACTS ?

Belief in the "infallibility of taste" encourages uncritical application of the prejudices of one historical period upon another and is therefore dangerous. Boyden, who will not apply Baroque Swing where the early instructions demand but only where his "taste" permits it ends up by not applying swing at all because his modern taste has no need for it!
The best statement on taste comes not from Borell but from a a far wiser Frenchman, Rabelais, who said "Everyone to his taste, as the woman said when she kissed the cow." I am aware that Baroque swing and metric accents are today considered to be in as bad taste as kissing a cow; but only by overcoming our modern distaste and practicing these things will it be possible to discover that there are more things which can be done in good taste than has ever been dreamed of.

The GREAT BAROQUE HOAX

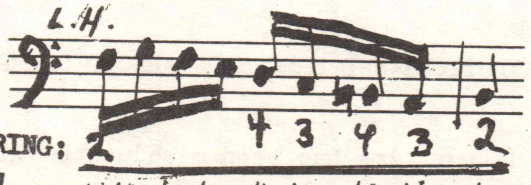
Recent research in early performance practice shows that NOT ONE NOTE of Bach is being performed correctly. When people distort Bach out of ignorance of historical facts that is tantamount to a hoax. There is however a large contingent of educated musicians who KNOW that the Baroque era was a high point of FLAMBOYANCE and who SAY that the performer must use Baroque abandon and "transcend the notes". When people who KNOW and SAY such correct things then proceed to DO the opposite of what they say and perform Bach like a SEWING MACHINE that is

THE GREAT BAROQUE HOAX

like a sewing machine

The sound of Baroque music is today characerised by a harpsichord playing with DA DA DA rigidity. This is manifestly wrong for the flamboyant Baroque era. Bach's playing, even of fast notes, was reputed to sound <u>not</u> rigid but to partake of the give and take of a "conversation". The fact that modern audiences accept the sewing-machine rigidity as suited to the Baroque (!) style shows that pepple can be conditioned to accept <u>anything</u>.

It is true that Baroque notation does not have a wild Baroque appearance but looks deceptively square:

Ex.1

BAHH'S KEYBOARD FINGERING:

QUANTZ'S SLOW FLUTE TONGUEING: *ti ti di ti di ti di ti di*

one should not attempt to place the fingers *over* one another, but rather to pull the fingers *toward* oneself, sliding off the keys.

However the notation was merely a shorthand used by composers and was not intended to be performed literally as-written. From the Middle ages to Jazz performers used various kinds of swing, snaps, etc. to make the music"entrtaining" - a term in bad repute today.

One can comprehend this convention if one sings the preceding musical example (Ex.1) with Quantz's flute tongueing di t'di or his did'll toengueing. Both of these swing easily and sound unnatural when one attempts to prevent the swing and sing them equally. Bach's keyboard fingering shown here also produces involuntary swinging as well. The modern keyboard fingerings and the modern TAKA flute tongueing produce equality best.

The DA ba DA ba performance of the Swingle Singers while not Baroque is more authentic than the modern sewing machine per formance which may be the real reason why the mass audience prefers this kind of Bach.

> For further documentation of these and other examples shown here see the Bulletins of the Early Music Laboratory.

The unequal performance of equally written notes for the sake of making the music pleasing is an idiomatic convention described in many ways from the Middle ages to Jazz.

In addition to lacking swing, the modern as written style lacks Baroque articulation and metric accents. Bach is today performed in the Post-Wagnerian lush, smooth, accentless style which is completely anachronistic

THE CONTRIBUTIONS AND ERRORS OF ARNOLD DOLMETSCH

Everyone in our time has been miseducated with respect to early music and we shall probably never overcome this handicap. While no performer can guarantee an authentic performance he can nevertheless guarantee a performance in which every note is performed to the best of his ability in strict accordance with historical facts.

As a youth I had difficulty in trying to improve the authenticity

of my performance because in the 1930's the libraries in Los Angeles did not have much source material. Fortunately at the age of 25 I read Arnold Dolmetch's great book on "Interpretation.." (1916) and was happy to see that he had found historical facts which corroborated what my instincts had told me: that the "as-written" Bach style was wrong. His book also led me to the source material which I obtained on microfilm.

Dolmetsch, who was appreciated by Bernard Shaw in the 1890's was far ahead of his time and none of his students have played with the Baroque abandon he reveals in a recording (1938) on the clavichoard of Bach's C Major Prelude (WTK Vol.II). Unfortunately his recording of the Fugue which follows this Prelude is pure sewing machine. I believe that this was due to the fact that Dolmetsch had failed to see the true connection between early instrumental technique and the phrasing it produces, as shown in Ex.1. I have since corrected this and other errors of Dolmetsch which his students have overlooked.

TECHNIQUE AS A KEY TO 18th-CENTURY PEROFRMANCE STYLES

I have been working on the premise that since we have all been trained from childhood to perform Baroque music in a physically wrong manner we cannot change merely by reading books but must change the physical foundations of performance, by making

a revolution within ourselves - and this can be done only by practicing the early techniques not for hours but for years.

In addition to working on the violin it was necessary to do complementary work with keyboard and wind instrument techniques which are neglected by performers because of apathy and by musicologists because a mistaken disdain for applied research - the study of Bach's counterpoint is still considered a "higher" calling than the study of his fingering which might reveal something as yet unknown about his counterpoint. (Use of early light articulation far from "breaking" Bach's line often makes the counterpoint sound much less chordal than it does today and linearly more clear.) The rejection of Bach's fingering is understandible - if it were taught in a casual way it would confuse the student and jeopordize his ability to earn a living in the status quo style.

In addition to resistance to early technique there is resistance to early style. Edward Lowinsky of the University of Chicago tells me that there are very few Collegia Musicum where performers are instructed to do Byrd, Bach and Mozart in two ways 1) in the modern style 2) in a style based upon historical research - experimentation, far from being the rule is the exception. The academy is by its very nature and funding not conducive to performance-research - something which is basic in most other disciplines.

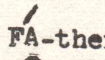
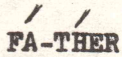
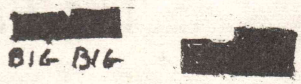
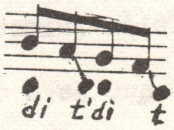
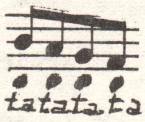
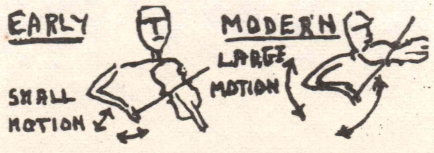
As a researcher outside the academy I have remained poor - but being independantly poor for one's convictions it the indespensible requirement for exposing hoaxes.

None of my major findings could have been achieved if I had to compromise daily by teaching a manner of Bach performance in which I did not believe in order to keep my university post. It is no accident that the main contributions to the destruction of the modern Bach style has come from outside the univeristy.

The Early Music Laboratory

Thanks to the intervention of some musicologists who were not prejudiced I was able to obtained Ford Foundation and Fulbright grants in 1961-3. This enabled me to restore the first Baroque violin, an instrument whose quick response made it possible to carry out many early instructions which were impractical on the modern violin. Since 1952 the main articles subversive to the status quo have come from me and in 1967 thanks to the influence of these articles I was able to organize the EARLY MUSIC LABORATORY as an international experimenting society with experimenting memebers in several countries exchanging tape recordings and issueing BULLETINS.

THE FIVE BASIC DIFFERENCES BETWEEN THE MODERN AND BAROQUE STYLES

B A R O Q U E (not valid for modern style	**MODERN** (NOT VALID FOR BAROQUE STYLE)
1. ARTICULATION SILENCES or semi-silences between all but the shortest notes BROKEN DYNAMIC	1) NO SILENCES most notes connected into a "long line". SMOOTH DYNAMIC
2) METRIC ACCENTS on most notes on metrically strong beats as in speechi  BAROQUE BROKEN DYNAMIC: On organ f f perf. f f Dynamics constantly shifting, however fa-THER never done, though UP-on could occur if the first syllable was a very high note.	2) NO METRIC ACCENTS on metrically strong beats - notes "sung" NOT SPOKEN+  MODERN SMOOTH DYNAMIC:  ULTRA MODERN: BIG BIGGER: FA-THER! Dynamics not changing. In the Wagnerian singing style a recitative which is recited cannot be produced.
3) BAROQUE SWING: Short notes written equally generally performed unequally WRITTEN EQUAL: PERF+ UNEQUAL: TONGUEING:	3) NO SWING: short equal notes performed equally - all inequality accidental or slight.
4) TONE RESTRAINED in order to make possible metric accents and articulation silences which resemble speech. Vibrato small and occassional.	4) MAXIMUM TONE VOLUME is ideal in order to compensate with lushness for lack of accents and spoken expression. Vibrato big and permanent.
5) HAND -WRIST CONTROL in violin bowing and keyboard playing for subtle control needed for speak-style. Bel canto with clear enunciation in singing.	5) ARM-SHOULDER control needed for big tone. No attempts at subtlety. Bellowing replaces bel canto in singing - enunciation of text less important than volume of sound.



Bach did not play in bad taste

It is unfortunate that when one attempts to perform Bach in the manner described on the previous page it does not sound pleasing. Most people are discouraged by this and refuse to investigate the problem further - thus implying that their "revered" Bach liked to play in Bad Taste, and that they alone know what Good Taste is. BACH DID NOT LIKE TO PLAY IN BAD TASTE - and if the old instructions sound bad it is due not to Bach's shortcomings but to ours! Only someone who has mastered the old technique will be in a position to judge the aesthetic results of the stylistic and technical instructions.

If one attempts to play one of the first four Baroque characteristics on the preceding page it will not improve the performance by 25% but damage it 100%. This is because the use of one baroque ingredient in the modern context is as incongruous as using a Baroque lantern as an automobile headlight. Only by mastering No.5, the old technqiue, will the style cease to be banal.

1) ARTICULATION SILENCE.
If one attempts to introduce an articulation silence into the context of the Wagnerian "long-line" it will not produce the "speaking" la la performance but more likely a grunting ug ug on stringed instruments. Similar faults on other instruments.

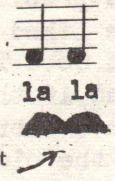
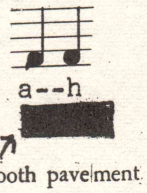
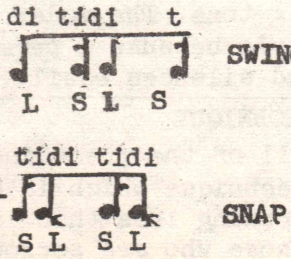
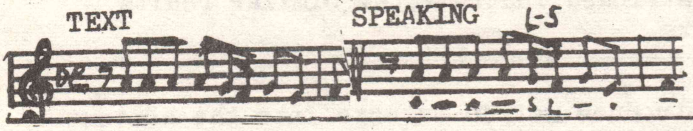
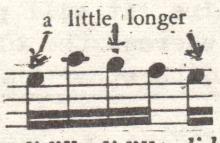
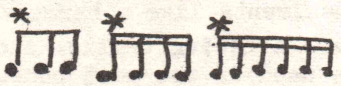
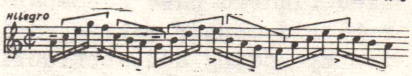
2) METRIC ACCENTS
If one tries to introduce metric accents into the context of the modern "long-line" it will produce a banal pounding of the meter: FA-THER whereas the old "speaking" style needs metric accents to hold together the fragmented line.

3) BAROQUE SWING
The Baroque "somewhat unequal" notes in the context of the modern long-line creates a seasick effect. This can be avoided with ARTICULATION SILENCES.

4) TONE
Lacking the "speaking" expressiveness of the Baroque style the modern performer compensates with lush "singing" big tone. The modern"big-tone"is useless for the speaking style because a permanent big tone cannot produce accents and silences easily.

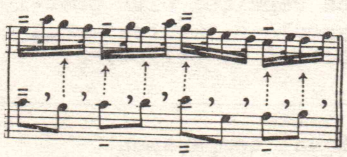
5) TECHNIQUE
All of the preceding Baroque characteristics require a technique which is so different from the modern one that nothing less than specialization will make possible - those who are serious must give up the modern one.

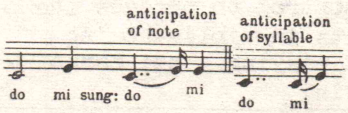
THESE THREE PAGES CONTAIN THE FIRST ATTEMPT AT AN ILLUSTRATED FIELD THEORY SUMMARY OF THE ESSENTIALS OF THE BAROQUE STYLES AS THEY DIFFER FROM THOSE OF TODAY+

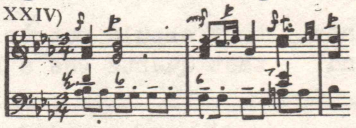
BAROQUE	MODERN
1) Performer's attitude is unrestrainedly subjective whereas	the modern performer for the first time thinks of objectivity
2) All notes, except the shortest are separated by silences or semi-silences to imitate the effect of "speech" two notes sound like <u>two</u> whereas	the modern performer <u>connects</u> most notes into a "long-singing line", a Wagnerian concept- two notes sound like <u>one</u>. 
2a With separation and small tone faster tempi and dancelike style possible	With connection and big tone speed hampered and style non-dancelike.
3) In the"speaking" style the metrically strong notes are made more important than the weak ones - accents are needed to hold together the broken line whereas	in the smooth" singing" style metric emphasis sounds banal hence the strong notes are rarely rarely accented a Wagnerian concept
3a)In Baroque speaking style the use of long and short notes makes fugue clear whereas	in modern style with all notes BIG the fugue sounds ambiguous
4) Short notes written equally but performed <u>unequally</u>. Using Quantz's <u>did'll</u> flute-tonguing produces this in singing. The lighter French dotted tonguing tu t'du is better suited for French dances and in broader form for slower German music.	Short notes performed as-written and typical modern <u>tata</u> flute-tonguing makes it easiest. Modern freedoms are so subtle that they sound like sewing-machines. Unequal notes do not sound convincing because of the lack of the speaking silences and accents.
5) The Baroque musician who was accustomed to tongueing Long-Short with di t'di t: would reverse this phrasing when he used a reverse tongueing t'di t'di: Quantz, like other instructors has both tonguiengs one for LS swing and one for SL snap. Similar phrasing reversals occurred in the reversal of keyboard fingering (p.41) and on violin where it is natural detached and quite easy slurred. 	

BAROQUE	MODERN
The SL reversal fingering is shown on page 41 Ex.3CC. The mixing of LS and SL is described in many sources goung back to 1279 where on writer said that the L is "stronger" and singers do one or the other "at their pleasure".	The only survival of the SNAP in "serious" music is the tendancy of some Italian trained singers to SNAP descending pairs of notes.
6) In performing very fast notes the first note of every group of 4,3 or 6 notes held in Germany and Italy.	Holding of notes rarely done because it sounds banal in the context of the "long-smooth-line". whereas in the old style it creates an over-the beat flow:
* MARKS SMALL PAUSE 	
While pauses are suggested by Quantz NOT ONE French source does this and	that should put to rest the myth that Quantz was a Frenchman.
7) Alternate measures and/or other groups were emphasised for variety. On organ strong effect obtained by lengthening Good notes as described in 3 and 5. No dynamics were maintained for more than one or two notes whereas	in the modern style the dynamics are loud and sustained. Only special dynamic effect is cresendo to high point not desribed in any Baroque sources and not mentioned until Mannheim (1760).
8) When the basic pair of notes is performed slightly unequal the notes which were written unequal had to be performed very unequal in order to have an over-dotted effect. It is the silence between the note rather than the note which must be lengthened.	Modern performers have ignored the overdotting convention and when some of them do it it fails to be sprightly because of the lack of the silence. Rarely used in slow movements where early writers said that it was most needed.

9) The question of ornamentation is one which will have to be completely re-studied in the light of the information contained here

9a) An important ornamental device was note-fringing - small anticipations, delays and reiterations of notes

FRINGING: 



10) On instruments capable of dynamic change there was change on every note to compliment metric accents.	Modern performers cannot afford the luxury of dynamic contrast because it prevents the big tone.
11) The baroque effect of hemiola in which 3 conflicts or alternates. with two can be heard when there are silences and accents	In the modern style the lack of accents makes all hemiolas imaginary and they can be only seen in the conductor's shifting beat
12) Every long note was a messa da voce a rising and falling dynamic of great expressive powers, whereas	the modern performer avoids this true crescendo on one note and does instead the wrong Wagnerian crescendo on many notes.
13) The Baroque harpsichordist realized figured bass accompaniments in a florid manner making varied dynamics by adding and subtracting voices Quantz (Tab. XXIV) Realization by Babitz.	The modern performer realizes accompaniments like a harmony exercise - avoiding trills, etc which were used in the past because they sound heavy on modern piano
14. Preludes, toccatas, were performed in a free fantasy style with their wildness limited only by metric accents	Modern musicians pay lip-service to freedom but except for pausing on an occassional note- which makes for chaos in unaccented perfomrances - they are quite rigid.
15) The Baroque ensemble playing with somewhat unequal notes and batonless conductor could not possibly perform with the modern ensemble precision and there is evidence that they did not try to.	Experiments show that when a group of three violins play exactly together in a Vivaldi concerto it sounds dead whereas if they play a little off it sounds reverberant has the shimmering outline of a Baroque painting.
16) Small tone is basic when one plays with less than maximum tone to produce metric accents and silences --	the modern style needs a big tone to compensate for as-written, accentless performance.
17) To produce the speaking expression of the Baroque style one needs the hand-wrist control to produce the subtle effects in violin-bowing and keyboard playing - bel canto used in singing	To produce the big, lush tone the old hand-wrist control must be repalced with post-1900 arm-shoulder impulse - bel canto replaced by bellowing.
18) Meantone or well-tempered tuning	Equal temperament.

The AS-WRITTEN DILEMMA

IS IT POSSIBLE TO PLAY BACH LIKE SEWING-MACHINE ?

It is not possible to play anything like a sewing-machine because the human body is incapable of mechanically precise movements. However the modern as-written performance SOUNDS like a sewing machine hence it is just as bad as a sewing-machine.

ARE THERE NOT SOME PERFORMERS WHO PLAY IN A SUBJECTIVE MANNER MAKING PAUSES ON CERTAIN NOTES AND USING INNER TENSION?

Yes, in addition to the objective school there is today a subjective school which earnestly tries to transcend the notes - but their liberties are so subtle that they sound like subtly swaying sewing-machines because they, like the objective players, are notation-oriented.

THE SUBTLY SWAYING SEWING-MACHINE

Even the wildest liberties of the 19th-century romantic performer could not compare with the wildness of the Baroque expression within the beat.

WHAT HISTORICAL EVIDENCE IS BEING USED TO SUPPORT THE MODERN AS-WRITTEN PERFORMANCE ?

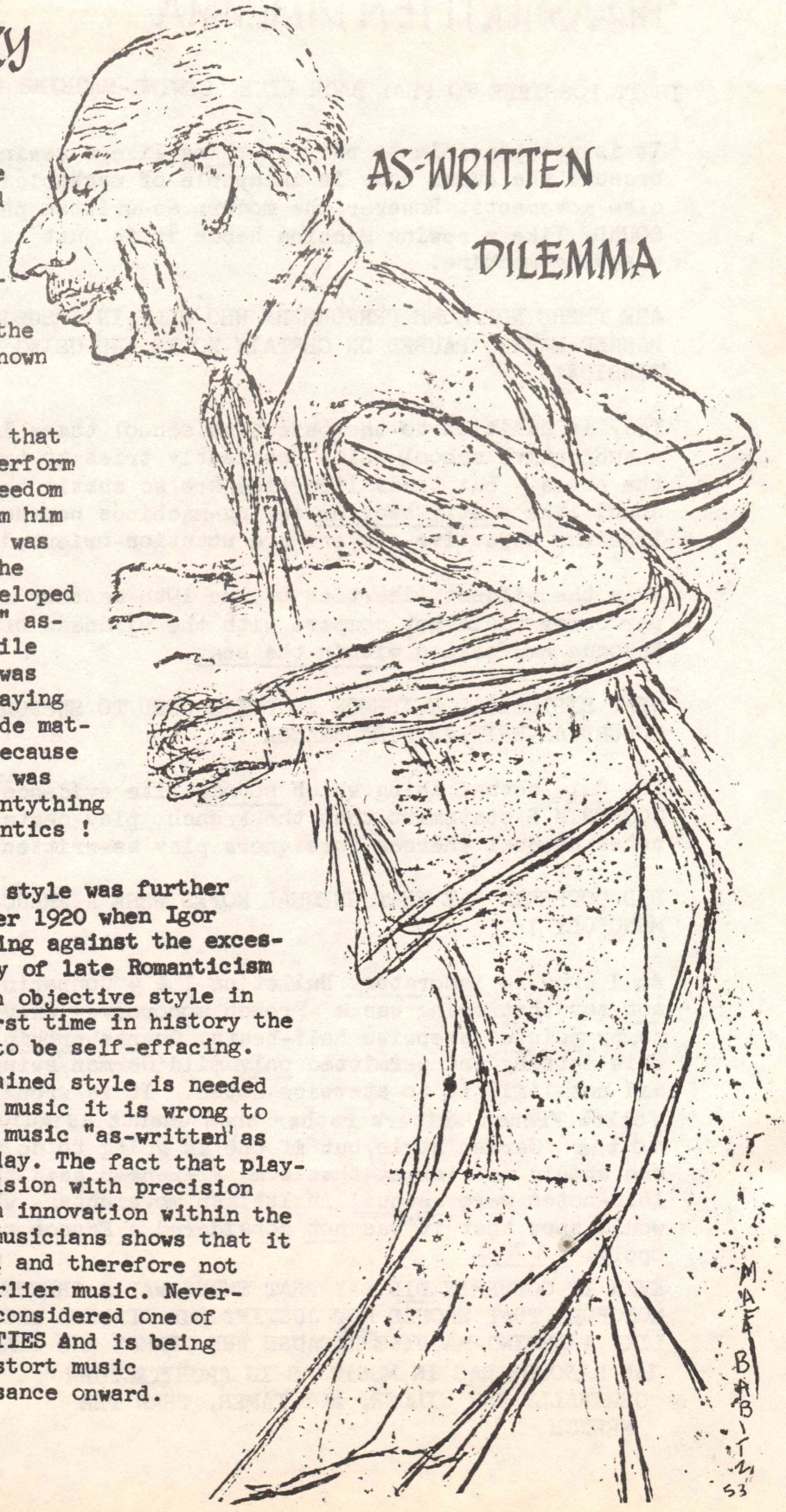
The only actual thing which sounds like evidence is COUPERIN'S statement that the French play certain notes unequal whereas foreigners play as-written.

DID COUPERIN SAY THAT UNEQUAL NOTES WERE A FRENCH MONOPOLY ?

As I show in Laboratory Bulletins 1 & 4 Couperin did not say that swing was a French monopoly - only the jumpy pointé stepwise half-beats. Quantz prohibited this dotting and permitted only mild German swing and did not limit it to stepwise notes. It is wrong to follow French writers rather than Quantz as guides to the German style, but if one is going to do that one should not forget that some Frenchmen said that 16th-notes were unequal in Italian movements - which would show that it was not considered a French monopoly. A N D

EVEN IF COUPERIN DID SAY THAT SWING WAS A FRENCH MONOPOLY THAT SHOULD NOT JUSTIFY OUR PLAYING BACH LIKE A SEWING-MACHINE BECAUSE THE GERMAN AND ITALIAN BAROQUE WAS IN MUSIC AS IN ARCHITECTURE GENERALLY FAR WILDER, NOT TAMER, THAN THE FRENCH

STRAVINSKY and the AS-WRITTEN DILEMMA



WHEN BACH DIED the Baroque style died with him and when his music was revived in mid-nineteenth century it was performed in the only style then known the free Romantic style. Afterward musicians sensing that it was wrong to perform Bach with such freedom decided to perform him in a manner which was the OPPOSITE of the Romantic and developed the "Classic Bach" as-written style. While Romantic freedom was wrong for Bach playing him as-written made matters much worse because the Baroque style was far wilder than antything known to the Romantics !

The modern rigid style was further consolidated after 1920 when Igor Stravinsky reacting against the excessive subjectivity of late Romanticism led the way to an objective style in which for the first time in history the performer tried to be self-effacing. While this restrained style is needed for Stravinsky's music it is wrong to play all earlier music "as-written" as is being done today. The fact that playing every subdivision with precision was considered an innovation within the memory of older musicians shows that it was unprecedented and therefore not applicable to earlier music. Nevertheless this is considered one of the ETERNAL VERITIES And is being being used to distort music from the Renainssance onward.

← MOST FREE — MOST RIGID →

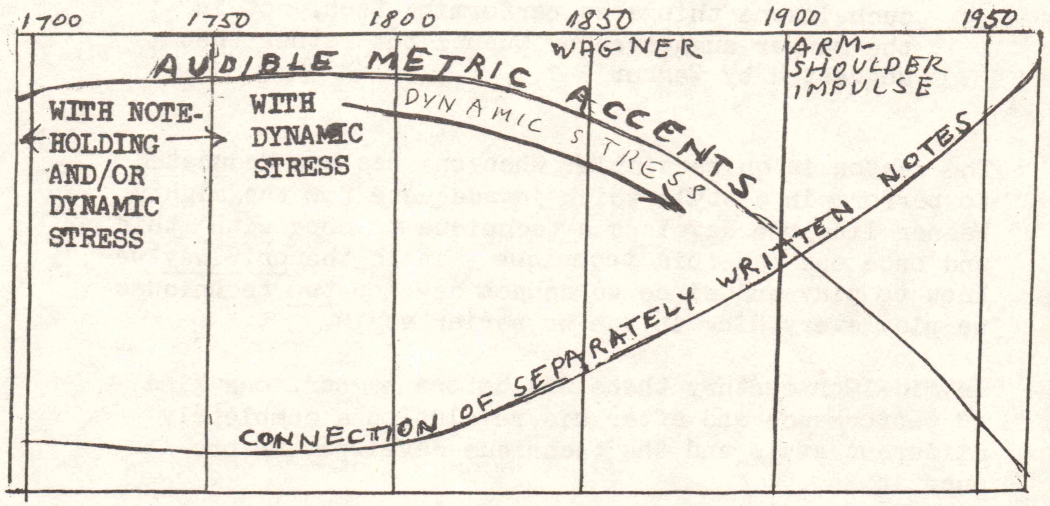
FREEDOM OF INDIVIDUAL EXPRESSION IN DECREASING ORDER

1)	2)	3)	4)	5)	6)	7)
WILDEST Italian & Germ. Baroque	LESS WILD French Baroque	WILD ROMANTIC 1830-1920	LESS WILD ROMANTIC 1830-1920	20th-CENT. SUBJECTIVE	20th-CENT. OBJECTIVE	20th-CENT. PSEUDO-BAROQUE

1. For Bach's "International" music (Fugues, etc.)
2. For Bach's French music
3. Wrong for Bach. Metrically erratic Romantic style
4. " " " Metrical but with holds, ritards etc.
5. " " " As-written but with subtle freedoms
6. " " " " " with no attempts at freedom
7. Wrongest for Bach. As-written in an ultra dry manner-invented by those who think that the more emasculated the performance the greater the Baroque authneticity.

CHART OF RELATIVE PREVALENCE OF METRIC ACCENTS

AND NOTE-SEPARATION FROM 1700 TO THE PRESENT+



One [illegible] critic points to the fact that Quantz said that Bach played in a "round" manner as "proof" that Bach played in the modern style because "round clearly means equal". "Round" may mean "equal" in the 20th-century but it did not mean "equal" to Quantz because Quantz who considered unequal notes necessary to a "pleasing" performance enjoyed Bach's playing. Further proof that "round" did not mean "equal" to Quantz is provided by the fact that Quantz said elsewhere that groups of three notes should be played in a "round and equal" manner and this meant playing with a PAUSE ON THE FIRST OF EVERY THREE NOTES !

Toward the De-Wagnerization of Music

Very few people are today aware of the fact that the performance of all early music is damaged by the undue influence of Richard Wagner! Yet such is the case and in order to improve the authenticity of early music it will be necessary to make a revolution in music - it is ABSOULTELY NECESSARY TO DE-WAGENRIZE MUSICAL STYLES.

Around 1850 Wagner revolutionized music by destroying the traditional metric accent and the articulation silence. While this was necessary for the correct performance of his music it is not valid for music written before 1850 - however so profound has been his influence on performance that everyone, including myself, was educated to believe that playing in the Wagnerian style is one of the ETERNAL VERITIES which must be used for the music of ALL PERIODS.

> How did we get into this fantastic situation where performers and musicologists alike do such insane things as performing Bach, not in the manner suggested by Quantz but rather that suggested by Wagner ? ?

The reason is quite simple: when one has been educated to perform in a style which is adequate for the mighty Wagner line one develops a technique to cope with this and once one has this technique - it is the only way we know to play and since we cannot develop two techniques we play everything in the Wagnerian style.

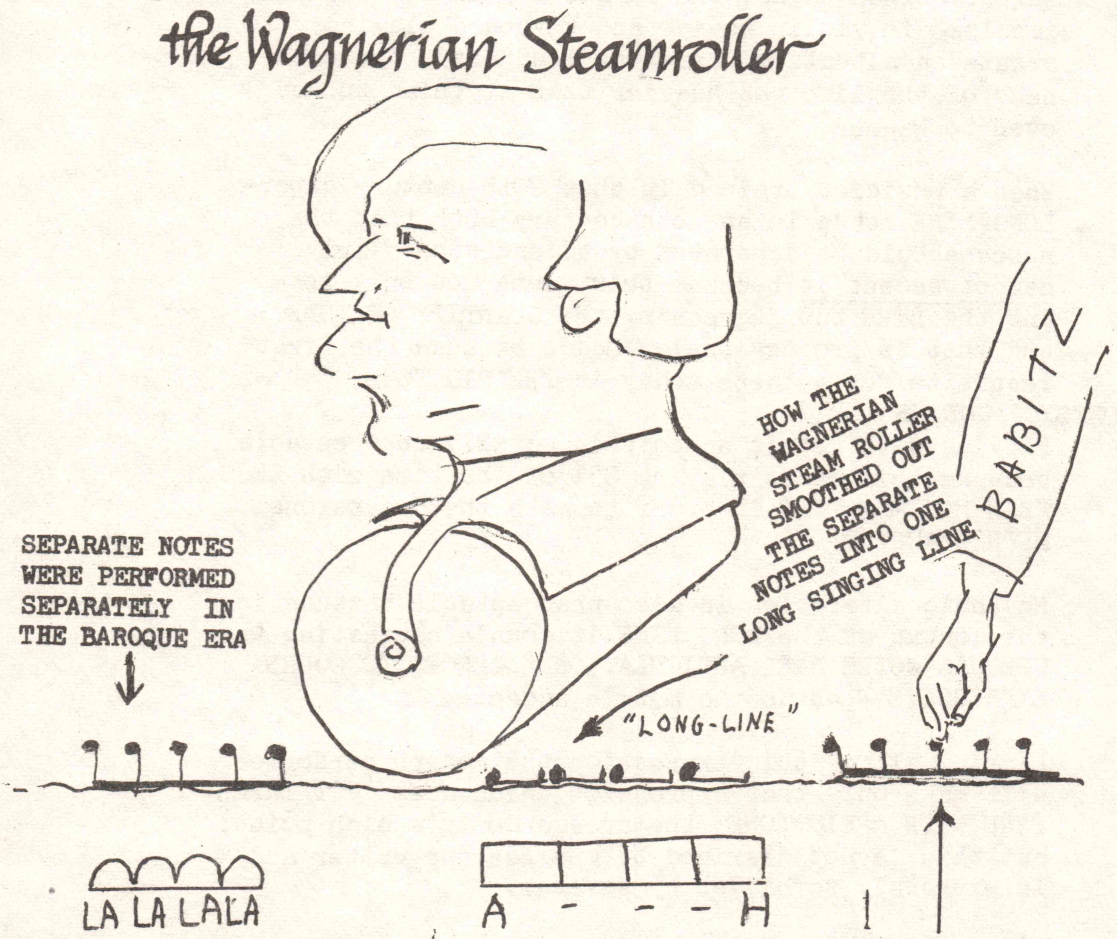
In mid-19th century there was before Wagner, one kind of performance and after his revolution a completely different style and the technique developed to produce it.

Before Wagner people played and sang in a normal speaking manner. Singers before Wagner did not have to strain; however in competing with Wagner's loud orchestra playing with a lush legato they had to develop a new style and bellowing began to replace bel canto.

Along with the new power Wagner needed the idea of the "long-line" - his endless melody replaced the natural silences of speech with a "singing" legato it was as if a WAGNERIAN STEAM ROLLER had smoothed out the old ARTICULATION SILENCES (see cartoon)

Metric accents, in the context of the smooth Wagnerian style sound banal - Wagner's music grew out of a verse style in which inner-rhyme had replaced more obvious devices, hence the need to put an end to the "tyranny of the bar line".

That the Wagnerian style had not penetrated to London by 1890 is evidenced by Bernard Shaw's statement that the Wagnerian conductor Hans Richter played Mendelssohn with a "remarkable example of the power of the sustained tone which...contrasts with the short-winded puffs and scrapes with which our own kid-gloved conductors are satisfied." Shaw's Wagnerian leanings notwithstanding a gifted kid-glove approach to Mendelssohn and Mozart is preferable to Wagnerian power.



Early articulation separates notes into separate syllables in broken "speaking" style:"LA LA

Modern articulation connects notes into one long "A--h" in "singing"style.

Restoration of the Baroque broken line proposed by Babitz in 1940's.

the Separation of Notes in the 18th Century

Around 1800 Turk wrote that every note which is not slurred is separated from its neighbor. This means that except for the very fastest notes one should separate all notes not written slurred.

It is true that there were gradations of style at that time: Beethoven considered Mozart's playing "choppy" - but because of his 18th-century train- Beethoven would have been considered "choppy" by Wagner. Since Wagner the advent of the"arm-shoulder impulse" in violin bowing and keyboard playing created a situation where the loudness and smoothness of the line was heavier than anything known even to Wagner.

When a musician trained in this 20th-century super-LONG LINE reads in an 18th-century book that the notes should be separated by silences he simply cannot accept it because this means not only losing the LINE but decreasing the QUANTITY OF TONE and that is professional suicide because the first requisite for success today is THE BIG TONE.

METRIC ACCENTS

Playing with metric accents is equally unacceptable because this means playing 95% of the time with LESS THAN MAXIMUM TONE in order to make the occassional METRIC ACCENT+

Rhythmic alteration is also unacceptable because in the contxt of the LONG LINE it sounds nauseating the UNEQUAL NOTES NEED ARTICULATION SILENCES TO SOUND EXPRESSIVE - as do the metric accents.

Lacking all of this expression the modern performer will make only that expression which does NOT INTERFERE WITH A BIG TONE: the crescendo to a high point; but this is not desribed by one Baroque writer and is expressly forbidden by several.

Actually nobody before Wagner was opposed to metric accents. There was some renaissance vocal ambiguity but according to Edward Lowinsky the modern pucture of the Renaissance as a period free from bar-line feeling is false.

Lowinsky, "Early Scores in Manuscript", Journal American Musicological Society, XIII, 1960

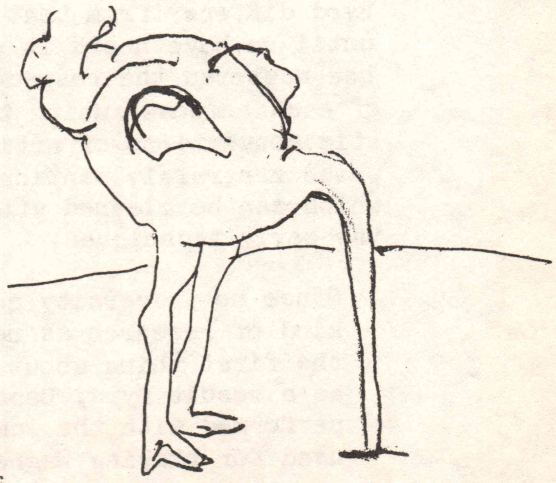
Those who oppose metric accents say that it is monotonous to emphasise every strong beat. It is more monotonous to make all notes alike !

Actually there were many exceptions to the rule of metric accent and they were quite logical: 1) a ligature over the bar-line 2) unexpected accidentals on weak beats were strong 3) unusually high notes on weak beats were strong 4) triple time was generally ambiguous and subject to no rule. Triple time today sounds no different from any thing else - in the absence of accents the only way that the listener can"hear" the shift from 3 to 2 is by watching the shifting beat of the conductor.

The fact that Liszt could complain around 1850 that there was"too much" of the metric accent in the performance provides clear evidence that the audible metric accent survived until the mid-nineteenth century. Yet so certain are scholars that playing without metric accents is the only manner of performance that they cite LISZT'S STATEMENT to prove that music BEFORE LISZT should be played in his style.

Lacking any historical evidence to support the modern accentless performance some scholars have tried to invent it and have siezed upon a statement by Geminiani which seems when quoted out of context to indicate that Geminiani was opposed to bar-line accents. What Geminiani was saying was that the use of a bar-line accent in the middle of a ligature should be avoided because that destroys the "beauty of the syncopation".

Even if Geminiani were really opposed to metric accents it should be cited only as a freak since every writer



"Concerning the Length of Time that Every Note must be Held," *The Music Review* 28 (1967)

Why there is very little distinguished writing about music

WHILE THERE ARE dozens of popular periodicals which treat art and literature in a literate manner THERE IS NOT ONE which treats music in this way - and writing about music is generally dull as dishwater.

The reason for this, apart from the fact that it is difficult to write about music is quite simple: One cannot have an informed view on music if one does not know ANYTHING about the history of music and such, alas, is the case.

We know less about the history of music than we do about art and literature because in art and literature the monuments of the past can be seen in something very close to their original form wheres in the case of music the monuments can be experienced ONLY after they have been sifted through the ignorance of the modern performer - and this ignorance is far greater than the performers know.

It is not possible to know how the music of Byrd differs from that of Bach and Mozart until we have heard it played by someone who has mastered the respective keyboard fingerings of each composer using the respective idiomatic conventions of articulation and rhythm which are rarely mentioned in the sources but which can be gleaned after years of practicing the early techniques.

Since no university considers this basic kind of research as needful we do not know the first thing about early performance and as a result Byrd, Bach and Mozart are all performed with the same style and technique used for playing Wagner

The contemporary composer cannot orient himself historically if he thinks that the prelude to Die Meistersinger has the same continuous sound as a Handel Overture

The contemporary composer cannot orient himself historically if he believes that a Handel Overture is to be performed with the same texture and articulation as Die Meistersinger. When Byrd, Bach and Wagner all sound alike we have as littel chance of understanding the history of music as we would understand the history of art if the pictures of Hogarth existed today only in copies in the style of Renoir.

IT IS EXTREMELY DIFFICULT TO LIBERATE ONESELF FROM THE STATUS QUO OF AS-WRITTEN BACH

When one has been trained from childhood to perform Bach "as-written" it requires a great act of will to take the step to break this habit and perform with swing. When I first heard myself playing in a manner completely different from the written one it gave me a heady feeling. When I couldhear how much more expressive freedom sounded than performing "as-written" I felt as if in a land where everyone went on all fours I had begun to walk erect.

During the late 1940's when I was experimenting with unequal notes I was fortunate to have as collaborator the late Wesely Kuhnle, organist and harpsichordist. I am certain that without the encouragement and mutual criticism which our collaboration afforded the mastery of Baroque phrasing would have been infinitely more difficult.

Seven Locks to the Baroque Style

LOCK 1.

The first lock which shuts out the modern performer from understanding Baroque performance is the certainty that the 20th-century style is infallible. From this flows some of the invalid arguments designed to give comfort to the defenders of the status quo:

Argument 1: Bach would have been very "happy" if he had 20th-century instruments and technique and we are doing him a favor when we play him in the modern style.

Answer: Certainty about the "superiority"of the 20th-century technique is usually in direct proportion to ignorance about the 18th-century technique.

Argument 2: Each generation sees the past in its own light therefore every 20th-century musician has the right to interpret the notes of Bach in any way he choses.

Answer: It is undeniable that the 20th-century musician has the right to impose his interpretation upon Bach's music however he must interpret what Bach actually wrote and since the meaning of the notation has changed many times since the Baroque era we do not have a right to play one note of Bach in public until we have discovered how long the notes were held and other idiomatic convnetions.

Argument 3.Many of the early writers contradict one another- if they could not agree on a style how can we derive a style from contradictory evidence.

Answer: The fact that Quantz contradicts Couperin does not give us the right to play Bach and Couperin like a sewing-machine but provides valuable data on the difference between French and German swing. It is also instructive for example to know that C.P.E.Bach openly disagreed with Quantz on passing appoggiaturas but did not contradict him on such a basic stylistic matter as swing and gave examples of his own.

Argument 4: Bach arranged some of his pieces for various instruments this proves that he would have had no objection to hearing it on modern instruments.

Answer:This is a non sequitor. Just because it was immaterial to Bach whether his music was performed on the Baroque violin or early harpsichord, played with early technique does not mean that Bach would have no objection to hearing it performed on modern instruments played with post-Wagnerian technique and style.

LOCK 2.

The second lock is the fact that those who have overcome their prejudices of the first lock sufficiently to investigate historical facts are still so prejudiced against the past they subconsciously minimise or ignore any facts with which they disagree and therefore their reading does not lead to any improvement.

LOCK 3.

Those who wish to experiment in applying the early instructions are thwarted by the fact that no university has funds for such research - funds for experimentation are given to projects connected with war-making.

LOCK 4.

Lock four is prejudice. 99% of the universities have rejected Quantz's instructions or my writings B E F O R E trying them out.

LOCK 5.

Lock five is the need to please the audience and therefore not to experiment with anything that might be displeasing. As has already been mentioned - whenever an early instruction sounds displeasing it is not due to the early instruction but to our lack of technical ability to carry it out. We shall not be in a position to judge the aesthtic value of any early instruction until we have re-educated oursleves physically

LOCK 6.

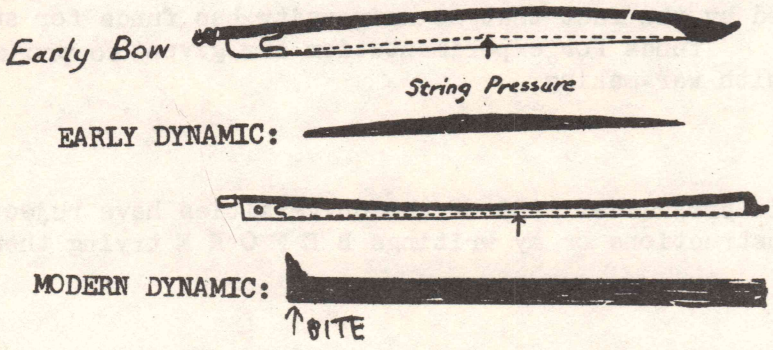
When the experimenter discovers that he must revolutionize his entire technique in order to play Bach correctly and in doing this must damage his modern technique he hesitates to do so because he is depending upon his modern technique to earn a living.

LOCK 7.

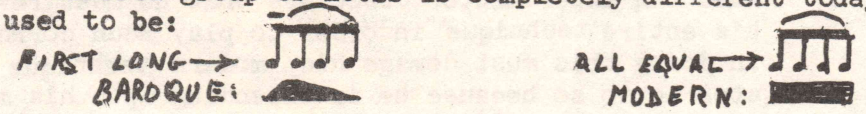
The experimenter who has the courage to discard the modern technique completely in order to do justice to the old technique discovers that most doors to the academy are closed to him because they demand the impossible: specialists in the Baroque AND 20th-century styles.

Why the Baroque violin is needed

The Early Bow, as the drawing shows has a slight outward arch and this produces an "arched" dynamic i.e. a rising and falling sound on each bow stroke. As the following example shows the "rise" in string pressure on the early bow helps to make this changing dynamic whereas the modern-bow's straight shape produces most easily not a rising and falling sound but a straight continuous sound.

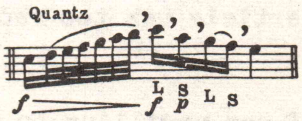


Many early writers said that <u>every</u> bow-stroke starts and ends with a small "softeness" and as the string pressure in the above drawing shows this is the natural result of the arched shape. In addition to a rising and falling dynamic the use of the wrist produces a slightly stronger down stroke which coincides with strong-weak metric feeling to produce notes very much like the pronunciation of <u>father</u> (p.18). The modern bow-stroke is 1) even 2) without note separation 3) up and down equally strong 4) 12 inches used when one is used on early one 5) a <u>bite</u> at the beginning of most strokes, something unknown before 1900.
The effect of a slurred group of notes is completely different today from what it used to be:



When the dow-stroke is stronger there is a natural tendancy to make them a little longer as well and this is the technical origin of unequal notes in Baroque violinplaying.

[Contrary to Schweitzer's theory the early bow could <u>not</u> play chords on four strings simultaneously and the sources say that chords were <u>broken</u> in the manner of the lute].

Along with alternating strong and weak notes there was the convention of alternate strong and weak maeaures or other groups - which however was not followed mechanically. In the following example we can see how the alternating strong and weak notes combined with strong a and weak measure produces a vast variety of dynamics in a passage of Bach whereas the modern crescendo to a high point produces not variety but a rising effect which was not in general use until Mannheim (1760)*

David Boyden in his History of Violin Playing has hundreds of facts which are correct but he does not have more than 1% of correct conclusions. He does not recommend that the above kind of performance should be used or even hint that it exists.

Mr. Boyden allows his modern prejudices to interfere with his view of history.
If three hundred early pictures show the bow held with a fingertip grip and one picture shows it held in the modern grip he ignores the Three hundred pictures and calls attention to this one as depicting what he believes is the true state of affairs.
Boyden also ignores the massive number of pictures showing the violin held low and points to the fact that because a certain passage cannot be played - in his opinion - with the violin held low that they must have merely posed for the pictures with a low posiiton but played in reality with the modern high postion.
The same treatment is given to other facts - and the phonograph recordings illustrating this reflect this by being 99% modern.

Boyden quotes Geminiani's statment on the need for vibrato on every note without pointing out two important qualifications, 1) German writers were opposed to steady vibrato, 2) the old vibrato was narrow and did not alter pitch as much as the modern wide one does.
Boyden says that unequal notes should not be used for Bach but only for French music but not one note of the French music in his examples has unequal notes.

* While the emphasizing of a high note was considered normal, even on a weak beat, making a *crescendo* on the way to the high note was not, and was actually opposed by Mattheson and Agricola.

HOW I DISCOVERED THAT THE BAROQUE VIOLIN IS NEEDED TO PRODUCE THE BAROQUE STYLE

While I was sufficiently objective in 1952 to accept unequal notes for Bach I was still too much under the Wagnerian influence to accept the old metric accents and did not discuss this in my article. Thus while my critics believed that my article was too radical - it was in reality too conservative.

I was unwilling to use metric accents in passages because they did not sound convincing. Around 1950 I began to use short-necked violin with original fittings of 1780 as well as a Baroque bow yet I could not perform the pause on the first note of a group of four convincingly. I sensed that there was something wrong with the violin because it needed a long bow-stroke to produce a good tone whereas the early instructions clearly required short strokes and wrist control.

In 1961-3 I was in Europe where I saw for the first time the Stradivari BRIDGE PATTERNS and realized that my bridge was much too modern and since bridges are tonally decisive I realized for the first time that I did not have what could be called a Baroque violin. When I tried to put a Stradivari-type bridge on my violin it sounded not better but worse. It is this fact which has been responsible for the failure to restore the Baroque violin.
The modern theory is: "We know better than Stradivari how to make bridges that is why they sound better on shortnecked violins of the Baroque era." I refused to accept this and proceeded instead on the premise that the modern bridge sounds better on a short-necked Baroque violin not because we have improved the art of brdige-making but because the art of Baroque violin making has declined and that once we restore a real Baroque violin the Stradivari bridge will sound BETTER not worse than the modern one.

Since my pseudo-Baroque violin produced a good sound I had no real incentive to restore a real Baroque violin. I must have known this subconsciously because I proceeded to damage my violin"accidentally". Without an instrument I now had a real incentive to rediscover the Baroque violin. I was fruther motivated by the fact as a result of decades of playing on a short-necked violin I had damaged my modern technique sufficiently to render me practically unemployable as a modern violinist. With income from this source being almost cut off I had reached the point of no return and had no alternative but to find an instrument on which I could produce the first Baroque sound.

With the aid of violin builders in London, Paris, Bremen New York, Chicago and Los Angeles I conducted endless experiments- using up one hundred bridges, dozens of sound posts and five bass-bars. Finally late in 1964 I gave the final tap to the soundpost of my Stainer and had the joy of hearing for the first time the unmistakeable open beauty of the Baroque violin. This instruemnt sounded good WITH a Strad bridge and bad with a modern one. The quick response of this instrument made possible the use of short bow-strokes and this in turn facilitated the use of wrist-motion which made playable note-holding and other conventions which previously had been problematic.

THE STRONG AND WEAK MEASURES

Despite the evidence for strong and weak measures as a general rule, many modern musicians are opposed to it and cite as "proof" the fact that early composers frequently wrote as-symetrical melodies which do not lend themselves to symetrical performance. Bach's assymetrical melodies were not intended to contradict the strong-weak feeling but rather to use it for Baroque surprises.

Sing a Song of Sixpence is normally sung:

strong weak
Sing a song of six pence a

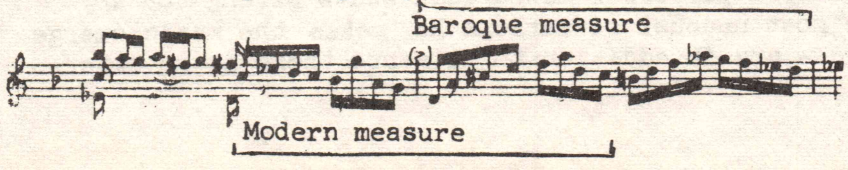
strong weak
Pocketful of rye

In Bach's assymetrical version it might emerge:

STRONG WEAK
Sing a song of six pence a

STRONG WEAK
Pocketful of Sing a song of six pence

What we have here is the surprise at the asterisk of hearing Sing a song which had been strong sung softly. When the modern performer ignores this and sings Sing a song both times strong-ly the effect is merely that of a lopsided beat. In the strong-weak performance symmetry is restored after a few measures.

When Bach begins a new idea in the middle of a measure (Fugue in G for violin) he is well aware that it sounds for a moment as though the bar line has moved to the middle of the measure; however he does not intend for this illusion to be continued and his intention can be best carried out and the effect made very subtle by putting a good bar-line accent at the asterisk.

the Vocal Baroque Hoax

The present-day singing of Bach does somewhat less mayhem to his intentions than the instrumental performance because the vocal instrument is practically the same as that which was used by Bach and thus exigencies of breathing and pronunciation can prevent the singer from doing some of the worst Wagnerian things done by instruments. Unfortunately modern singers generally try to make their voices sound "like an instrument" and the results can be disastrous. The most obvious result of this porceedure is singing FÁ-ther without an accent on the first syllable: FÁ-THER or what is even worse fa-THÉR. This emphasising of the weak syllable which is done to prevent the weak notes from being "swallowed up" results in making the text incomprehensible.

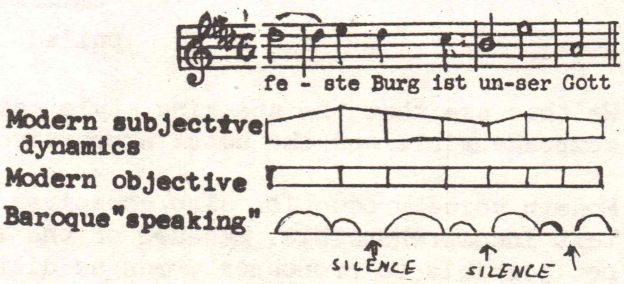
I am aware that it is fashionable to sing in such a manner as to render the words incomprehensible just so long as the tone is big and rich. In the Baroque era the

W O R D W A S T H E M E S S A G E

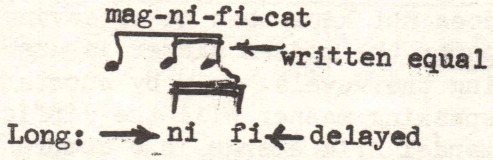
and nobody would have been satisfied with a performance lacking in the well-known clarity (Deutlichkeit).

Bach and Mozart tried to prevent weak syllables from being swallowed up and the manner in which they did this was to put unexpected things like accidentals and slightly higher notes on weak beats, in order to compensate for the dynamic weakness which they knew the performers would give to them.
When a modern performer makes weak beats strong for any but the most unusual situations he makes the music emerge backward - and in addition to no sense there is no meter.

Typical of this proceedure is Bach's setting of the words Ein feste Burg ist unser Gott. The accents of Bach's music conform with the accents of speech shown above the line Unfortunately for Bach he chose to make the weak syllables slightly higher notes and as a result most singers today emphasise them with the result that the listener hears the following absurdity: Ein fes-TE Burg IST un-SERgott.

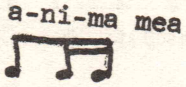


When one sings magnificat there is a natural tendancy to make a slight pause on the second syllable: magnificat. This same pause must be made when one sings it with the notation used by Bach despite the fact that the two syllables are written equally:

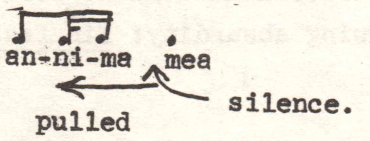


We thus see that the notation is bent slightly with the aid of unequal notes in order to make the words "speak" in a NATURAL MANNER. If one sings magnificat in the modern style with the syllables equal, as-written, this artificial thing is difficult to do and also difficult to understand because the ear is not accustomed to such pronunciation.

In the same measure Bach has written words which are notated in exactly the same way but because of their different prounnciation they are not treated in the manner shown above but in exactly the opposite manner - both were authentic. The words: anima mea cannot be treated in the manner of magnificat because one is not inclined to lengthen the second syllable in normal speech.



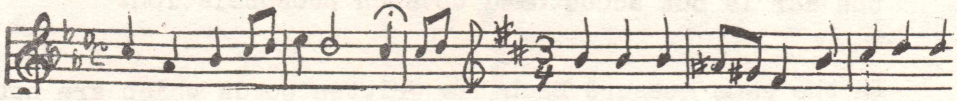
If one sings this as-written one gets the absurdity: ani mamea. The only solution is to sing as one speaks which results in treating the short notes not with long-short inequalty but the reverse - short-long. Once this is done the listener will no longer hear ani mamea because by shortening the second syllable, ni, on pulls the next syllable ma away from the next word thus producing a speaking silence:



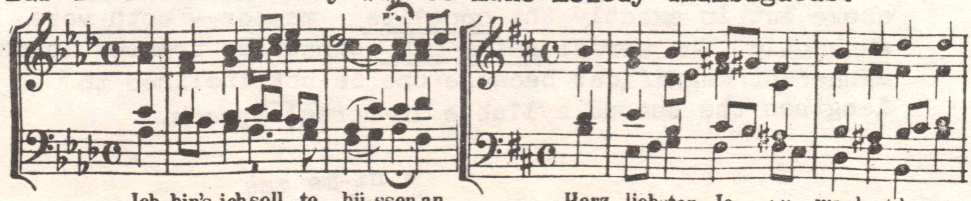
We thus see that the speaking style makes the words comprehensible and the notes expressive.

Modern voice production also conspires to render the text incomprehensible. Because of the bellowing it is not possible to pronounce words as distinctly as one does in speaking. While long notes could not be pronounced in a speaking manner there were many cases where the text demanded that the notes be changed in order to make sense. For example today Handel's I know that my redeemer liveth sounds more like Ah gnaw that ma redehmer etc. Just as the cockney does not know that he is saying piper instead of paper the modern singer is unaware that he is distorting the vowels. Only by shortening the notes in a speaking manner will the difficult vowels of this Handel Aria emerge in a comprehensible manner - However this clarity can be attained only at the expense of some Wagnerian power and few are ready to make this sacrifice.

MODERN DISTORTIONS OF CHORALE IN ACCENTLESS PERFORMANCE

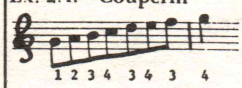


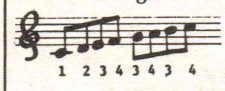
Bar-line accents only way to make melody unambiguous.



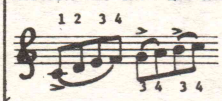
the Keyboard Hoax

In the following examples we can see how Arnold Dolmetsch confused the LS and SL fingerings

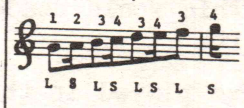
Ex. 2A. Couperin

Ex. 2B. "English"

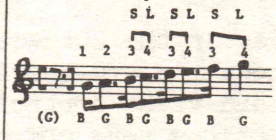


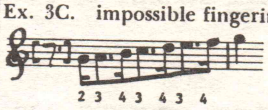
Ex. 2C. performance suggested by Dolmetsch for Exs. 2A and B. (pp. 380, 398)



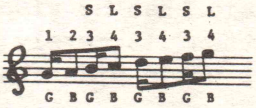
I have deliberately placed the Couperin fingering (Ex. 2A) directly over the "English" fingering (Ex. 2B) in order to show how easy it was for Dolmetsch to have been deceived by their outward resemblances. Although they at first look alike they are actually opposites! Had Dolmetsch seriously attempted to practice Ex. 2A with long-shorts (LSs) (Ex. 3A), he would have discovered that it does not work either technically or mathematically, since there are *seven* notes in this measure. Obviously, what Couperin tried to do was to reproduce the fingering example of G.G. Nivers in his *Livre d'orgue*, 1667 (Ex. 3AA).[6] In Nivers' example we see that there is a rest *preceding* the first note. Once Couperin's first note is also made into a short note (Ex. 3B) the fingering of Couperin fits the long-short (LS) phrasing, and there is no need for Dolmetsch's frantic attempt to make a LS fingering fit a SL scale, resulting in equal notes (Ex. 2C). The "Good" and "Bad" notes (strong and weak notes) are marked "G" and "B" in Ex. 3B.

Ex. 3A. impossible solution

Ex. 3AA. Nivers

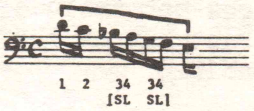
Ex. 3B. Couperin solution

Ex. 3C. impossible fingering



Ex. 3CC. "English" (as in Ex. 2B)

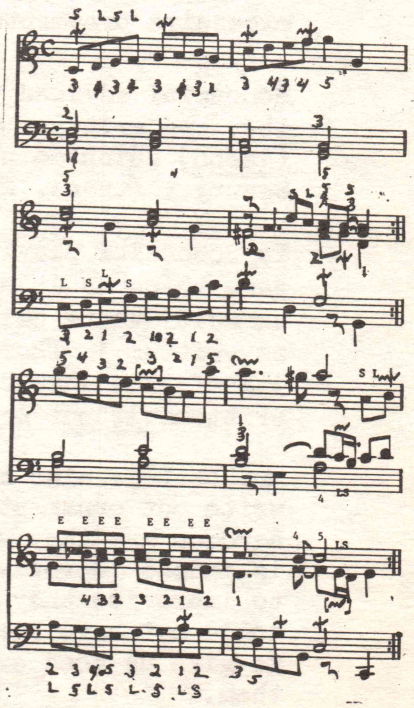


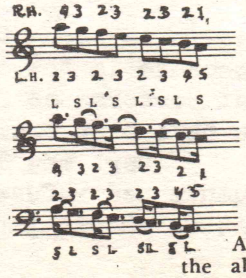
Ex. 4. Couperin



In the *Applicatio* which Bach wrote for Wilhelm Friedemann (Ex. 36) we find in the opening two measures a fingering in which the unequal phrasing is SL. While it is true that Quantz and others of his period did not play 8th notes unequal in common time, the fact remains that many earlier writers from Sancta Maria to Buxtehude show evidence of unequal 8th notes. Because of the unexpected intrusion of the skip on the fourth quarter, it seems fitting to sharpen the SL ratio from 2:3 to 1:3.

The answering entry of the scale in the left hand (third measure) finds Bach providing an LS fingering to contrast with the opening SL, and to help emphasize this contrast he puts a mordent on the second quarter for the first time. In m. 7 the repeated C must be played equally, according to the rule of Quantz and others, so the notes here are marked equal: EEEE. At the same time the left hand must play LS while the other voice in the right hand may go with either the upper or lower part. The remarkable effect of independence of voices and staggered attack is infinitely more exciting to hear than is the effect of all voices being played LS or equal. This independence conforms with C.P.E. Bach's instructions that the hands should not play together.[38]

Ex. 36A. J. S. Bach's "Applicatio"

A good preparation for playing with non-simultaneous attack in early music is to practice Diruta's scale fingerings, in which one hand has a LS fingering while the other has a SL fingering



After practicing this one will gain the ability to play simultaneous inequality

WHY BACH COULD NOT HAVE PLAYED IN THE 20th CENTURY STYLE

Bach was noted for his unusually free manner of expressive performance in a period where everyone was playing with the greatest freedom. This would make as unlike the 20th-century style as it was possible to be.

Bach employed the two finger scale in the few examples of fingering which he left. This would render 20th-century equality extremely difficult.

Some say that Bach must have played in the 20th-century style because C.P.E.Bach said that his father used the thumb much more than his predecessors. Using the thumb is not a gurantee that Bach played like a sewing machine He used it in the old manner mostly, alternating it with another finger and his more frequent use of the thumb was also necessiated by his greater use of many sharps and flat.

Bach could not have played in the 20th-century style because the technique of today is arm-shoulder whereas that of the Baroque era was hand-wrist control - and in the period when small hand-motions were common Bach was remarkable for the minimum amount of hand motion he used in playing.

MISINTERPRETING THE BAROQUE DEMANDS FOR "AS-WRITTEN"

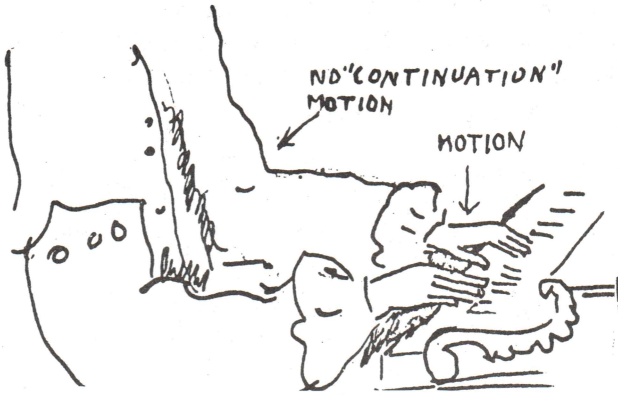
When a Baroque writer said that he wished to have his music performaed "as-written" it merely meant to avoid excessive ornaments which would hide the original idea

Bononcini advised performers to "..play things simply as they are written. This does not include certain graces (garbo) which do not detract but on the contrary add beauty.: (trans. Klenz-Babitz)

To Bononcini playing "simply as written" did not mean the same thing as it means today - because he advised us to use what Quantz called "obligatory ornaments" while playing as-written ! Thurston Dart has misunderstood the real meaning of this when he concludes that it is better to play as-written without ornaments.

Mr. Dart is also mistaken when he says that it is wrong to write out ornaments for performers today because in the Baroque era they were imporvised. The ideal performance is indeed improvisational but until people have been trained to improvise they must get good examples. Dart and I could not have learned the old style if Quantz had refused to give us good examples on the ground that we should improvise them.

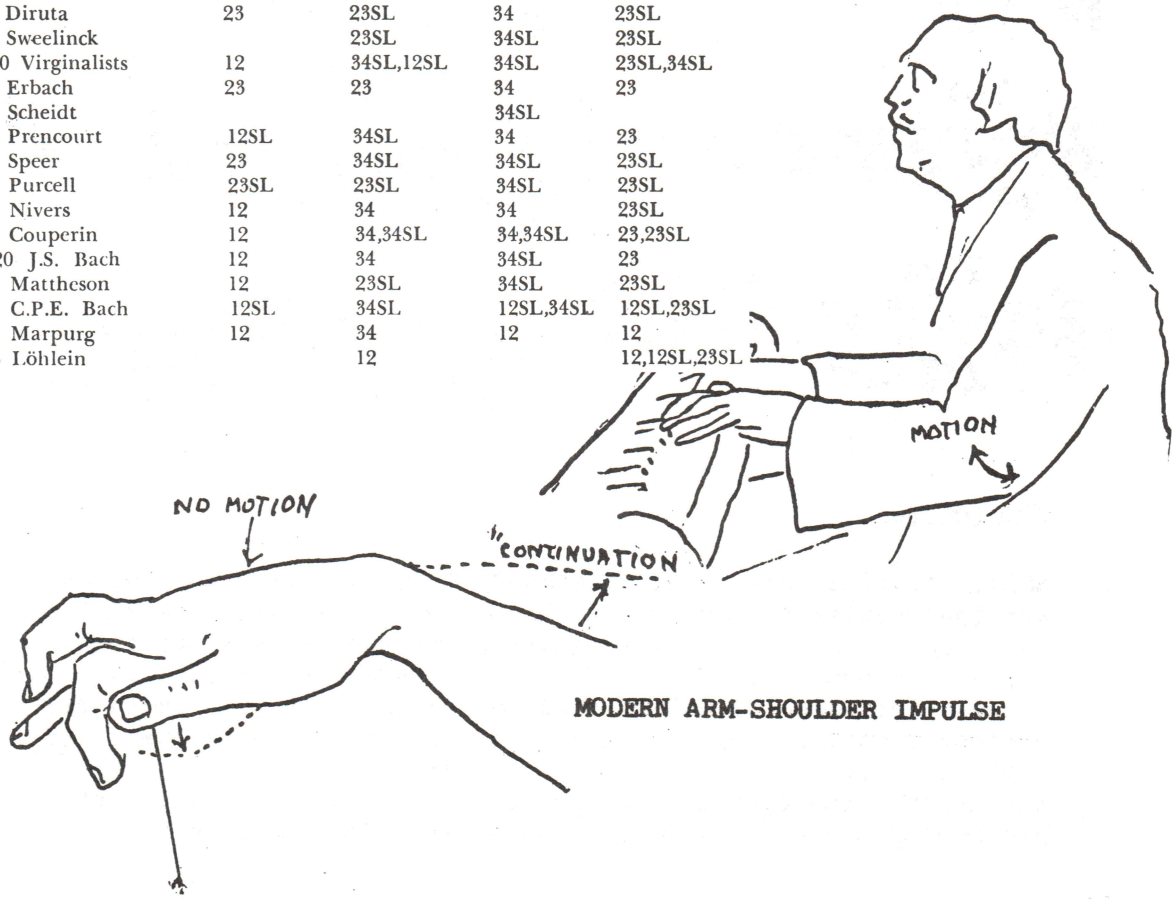
BAROQUE HAND-WRIST CONTROL



HISTORICAL CHART OF STEPWISE FINGERING IN PAIRS

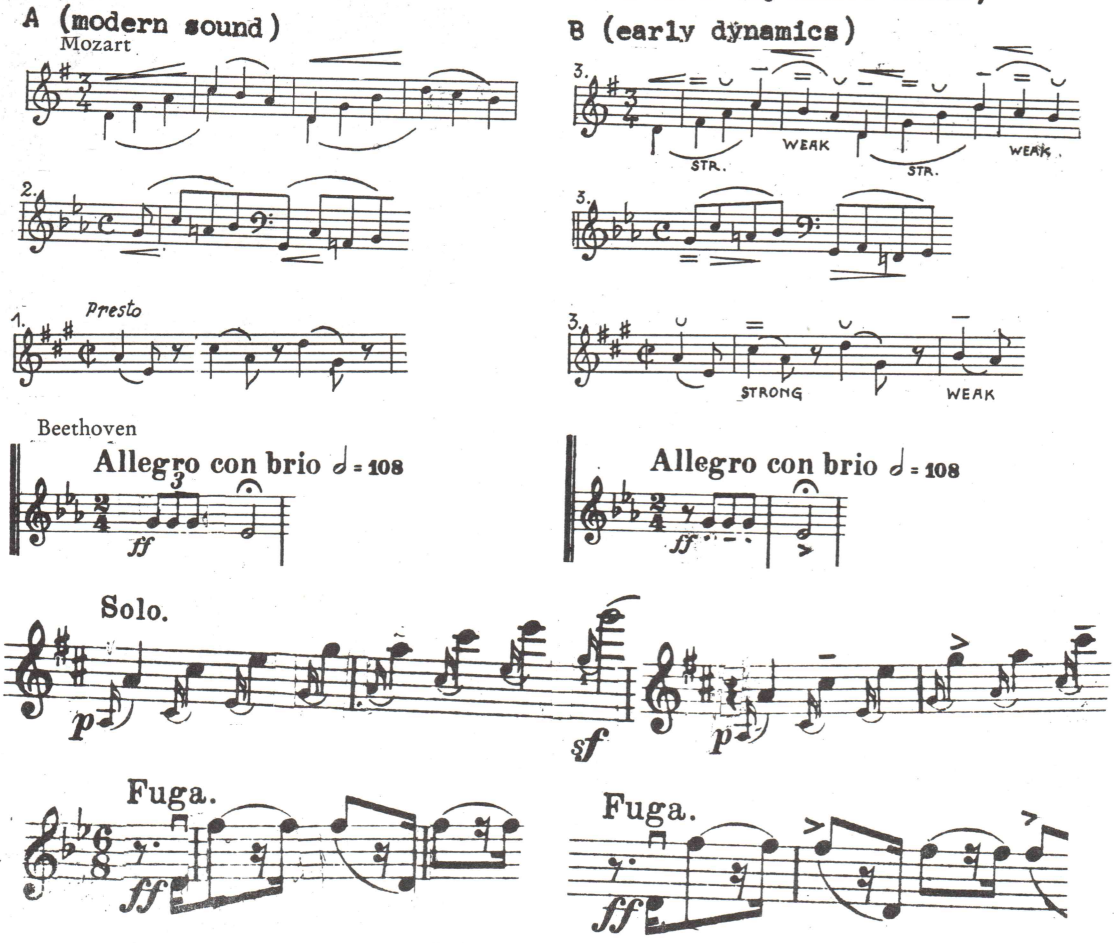
(all fingerings LS except those marked SL)

	LEFT HAND		RIGHT HAND	
	Ascending	Descending	Ascending	Descending
1551 Buchner	23,23SL	23,23SL	23,23SL	23
1571 Ammerbach		23SL,12SL	23SL	23
1565 Sancta Maria	34,23SL	34,34SL	34	23SL
1578 Cabezon	34	34SL	23	23SL
1597 Diruta	23	23SL	34	23SL
1600 Sweelinck		23SL	34SL	23SL
c.1600 Virginalists	12	34SL,12SL	34SL	23SL,34SL
1606 Erbach	23	23	34	23
1624 Scheidt			34SL	
1657 Prencourt	12SL	34SL	34	23
1692 Speer	23	34SL	34SL	23SL
1696 Purcell	23SL	23SL	34SL	23SL
1701 Nivers	12	34	34	23SL
1717 Couperin	12	34,34SL	34,34SL	23,23SL
c.1720 J.S. Bach	12	34	34SL	23
1725 Mattheson	12	23SL	34SL	23SL
1753 C.P.E. Bach	12SL	34SL	12SL,34SL	12SL,23SL
1754 Marpurg	12	34	12	12
1763 Löhlein		12		12,12SL,23SL



MODERN ARM-SHOULDER IMPULSE

ADDITIONAL EXAMPLES

The following examples show how the modern accentless performance distorts the music of Mozart and Beethoven Line A shows the sound of the music when played in the modern accentless style. If Mozart and Beethoven wanted version A they would have written it. The only way to avoid the banal sound of Column A is to make "banal" bar-line accents as shown in Column B.(Dynamics added)

CONCLUSION

While the similarities in treatment of Bach, Mozart and Beethoven are instructive the manner in which they differ from one another and from Wagner is even more instructive and it is along these lines that the future work of the EARLY MUSIC LABORATORY will be aimed. The ideal situation will be one in which performers are trained from childhood to play in the style and technique of one historical period - or even one composer.
The greater the specialization the greater the possibility of broadening our understanding of the historical picture.

Appendix A

EARLY MUSIC LABORATORY Brochure (1967)

WHAT IS THE EARLY MUSIC LABORATORY?

The Early Music Laboratory was informally organized by Sol Babitz and the late Wesley Kuhnle in 1947 because they were dissatisfied with the status quo of early performance and felt that significant stylistic improvement could not come from further reading of sources but by putting them into ACTION through mastering early techniques upon which they were based. Since 1952 the main articles subversive to the status quo have come from Sol Babitz and in 1961-3 he received Ford Foundation and Fulbright grants. In recent years the EML has become an international organization with experimenting members in several countries, exchanging tape recordings and issuing a bulletin.

Those who seriously study the flute tongueing of Quantz, the keyboard fingering of Bach and the bowing of Gemiani invariably damage their modern techniques and with it their ability to earn a living as performers and teachers on modern instruments where the bulk of the employment still lies.

The EML has recently been re-organized as a non-profit corporation in order to raise sufficient money to insure the economic survival of those who are engaged in the important experiments in self re-education and to establish an archive of didactic recordings of early music to be distributed at cost to educational institutions.

Igor Stravinsky, who has been interested in Babitz's work since 1942 is honorary president of the EML.

What Is Wrong With The Status Quo?

Although baroque music is popular today this popularity is actually deceptive because only a tiny segment of the population enjoys it — that hardy 10% which likes "serious" music—as for the masses, they prefer jazz, folk music and belcanto, not because it is better than Bach but because it is performed in a relaxed, natural manner whereas baroque music is played with "as-written" DA DA DA DA rigidity and the complaint that one hears is that "Bach sounds like exercises." This is obviously wrong because the baroque era was a high point of flamboyance and Bach's playing was reputed to sound like a "conversation."

When the Swingle Singers began to swing Bach they won for him the affection of the public, not because they were desecrating him, as some claim, but because their "DA *ba* DA *ba* scat syllables are closer to the baroque "speaking" style than the sewing machine style of the Landowska school which had alienated them and others.

The "speaking" style cannot be found in the notes—Bach usually wrote them EQUALLY because that is the easiest way to write—however from the middle ages to c. 1800 performers did not play notes "as written" but varied the rhythm and added comment to make them entertaining. After 1800 came the romantic era, with subjective freedom which was sometimes so excessive that it brought on an "objective" reaction led by Toscanini and Stravinsky who insisted for the first time in history that every note be played precisely "as-written." Musicians trained in this post-1920 rigid school are simply incapable of employing the early freedoms. Despite this shortcoming, the gifted performers of today sincerely believe that they can "transcend the notes" because of their deeply felt emotion, "inner tension," etc. Unfortunately, since they are notation oriented, the playing of even the most subjective of them sounds computerized when compared to a performance based on the early idiomatic liberties.

That the "as-written" performance is not expressive is evidenced by the fact that it needs the lush Wagnerian "long-singing-line" to cover up its rigidity and make it palatable. Actually even modern swing has been tinged by the uniformity of mass production.

How Can The Modern Performance Be Improved?

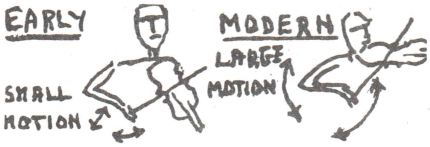
A musician who has been trained from childhood to play Bach in a PHYSICALLY wrong manner can change his style of playing only by dipping his hands in the past and mastering the early techniques. While this takes years, a layman can discover in an instant one of the differences between modern rigidity and early swing by singing a scale first with the modern TA TA TA TA flute tongueing and then with the baroque DID'LL DID'LL — the former produces rigidity whereas the latter swings naturally. Involuntary swing can also be produced on the keyboard by playing a scale with one of Bach's fingerings, i.e., same two middle fingers over and over, and on the violin by bowing with wrist motion which produces easily a stronger and longer downstroke.

Quantz, who considered Bach the greatest of performers, recommended for general use the mild inequality expressed

by "DID'LL" and forbade the use of 'dotting," i.e., the jumpy inequality similar to ragtime which was then used mainly for light French dances.

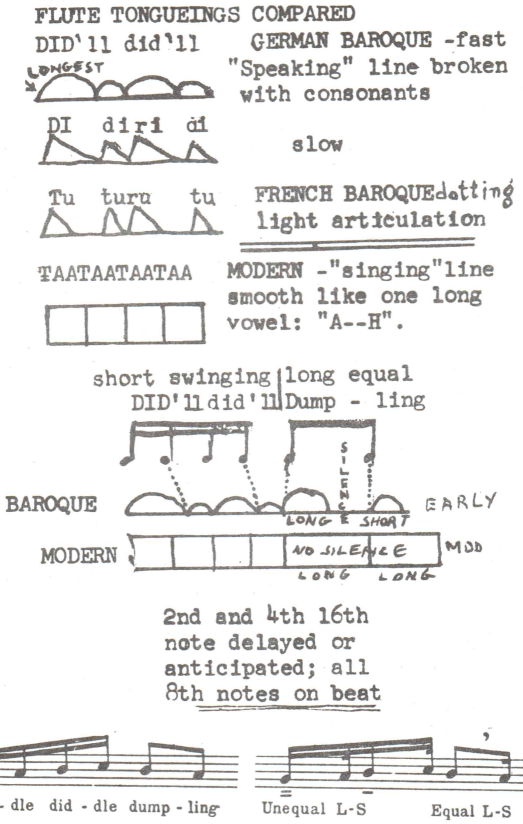
While one can sing the baroque tongueing, "DID'LL" with the first or "good note" a little longer or shorter than the second in a relaxed manner, any attempt to make them perfectly equal will sound artificial; in addition it is impossible to make the second syllable as strong as the first because of the LL. Thanks to the alternating strong and weak character of the early tongueing the player produces a broken line which resembles a cobblestone street whereas the smooth line produced by the TATA modern tongueing is like a smooth pavement. The same difference can be noted in comparing the architecture of the two periods.

The smooth line which is produced by the modern flute tongueing can be produced on the keyboard and violin with the aid of modern arm-shoulder impulse; the broken line can be most easily produced with the early hand and wrist control shown here.



In addition to swing and note separation there is a natural tendency to emphasize the first note of each four, sounding thus: DID'LL did'll. This metric accent which is almost involuntary in metric articulation and poetry and which is recommended by early writers about 75% of the time cannot be used at all in the modern performance because the TATA is already as loud and long as it can be and the holding of a note sounds artificial in an equal spondeeic context. The modern performer justifies his failure to make metric accents on the ground that he has been liberated from the "tyranny of the bar-line," but this, like his "singing line" is a Wagnerian concept and not applicable to earlier music.

The "speaking" style produced metric accents not only on short notes but also on LONG ones—for example when one sings in a relaxed metric way DIDDLE DIDDLE DUMPLING the strong and weak feeling occurs not only on the four short notes—but also on the two long notes—"dumpling." The modern instrumentalist generally ignores this and tends to play all the notes equally long and



strong and in addition to eliminate the silence between the two syllables of "dumpling." The main reason for this is that the prime requisite for success today is a big tone and if one interferes with big-tone production by introducing silences and making alternate notes weak or short in order to bring out the early meter one will fail in the big-tone competition and that is professional suicide.

It is true that the alternating strong weak flow of notes, measures, half-measures, etc. was occasionally interrupted by "rhetorical" and "pathetic" accents but in no case was the music played smooth and without accents. The crescendo to a high point used today was unknown before Mannheim (c1760) and there it was cobblestoned, not smooth.

Although Babitz adopted the early bow and the speaking style in 1950 he could not perform it correctly until 1964 when he restored the first baroque violin, an instrument whose quick response makes it possible to produce a good tone with the small hand motions shown above. Because of the restored hand and wrist control he has been able to produce the subtle techniques needed for a

convincing performance of early accents and silences: similar corrections in accentuation can be done in wind instrument and keyboard technique. Babitz's restoration of the "tyranny of the barline" described in his 1967 article (EML Bulletin 4) marks, in the opinion of Edward Lowinsky, a watershed in the application of metric feeling to baroque and classical music paralleling the latter's reevaluation of renaissance performance in 1960.

The avoidance of a clearly audible entrance to the measure is part of the Zeitgeist which leads us to avoid a clearly visible entrance to a modern building and in reciting Shakespeare to avoid metric accents with the result that his poetry is turned into meandering prose.

Many say that the modern "long line" makes it easier to hear the lines of counterpoint; however, because of its heaviness, it sounds chordal whereas the broken line paradoxically reveals the lines with a clarity not hitherto attained in our time.

Helping to make the lines sound distinct is the early use of varied ratios in which each performer in an ensemble lengthened notes in his own way. This kind of non-precise ensemble playing is completely different from the Rockett-like precision of today and produces a Gypsy shimmering effect not unlike the indistinct outline of a baroque painting.

The experimentation with the low violin position, early fingerings etc. needed to make us aware of the limitations of early technique and thus discover the style are almost completely neglected by the universities mainly because the low budget for the humanities is barely sufficient to teach the status quo—money for experimentation is allotted only to the physical sciences. For this reason the experimental recordings of the EMI will fill an educational lacuna.

How Will The EML Function?

The EML has published bulletins on early performance which are available without charge to members, tape recordings are available at cost. In cities where performing members work experimental concerts are given which open to contributing members of EMI. Contributions to EML are tax deductible.

The following program is envisaged:

1. Collaboration of scholars, performers, and instrument builders in research.

2. An international exchange of recordings of experimental performances leading to the first archive of educational recordings and motion pictures.

We offer aid to the Pro Musicas, etc., with problems of phrasing as well as such things as improving the fittings of viols which at present are, without exception, producing the wrong sound.

3. Inviting instrument builders to establish at the EML center the first world center of authentic instrument reproduction, preferably at some university.

4. Establishing the first baroque orchestra and opera as well as treating other periods, such as Medieval and Renaissance.

5. Teaching children as beginners in early technique since that is the most certain way to discover how someone plays who does not have any conflicts between modern and early reflexes. (Experiments with Couperin's rote method "piano by ear" are under way.)

Privileges of Membership

Members will receive publications without cost and recordings at cost.

Bulletins Available (by Sol Babitz)

1. A Problem of Rhythm in Baroque Music (1952)
2. A Comparison between Modern and 18th Century Violin Bowing (1958)
3. On Using J. S. Bach's Keyboard Fingering (1962)
4. "Concerning the Length of Time That Every Note Must Be Held" (1967)
5. Modern Errors In Mozart Performance (1968)
6. Note "Fringing" (1969)

Tape illustrations to No. 1 contain the first recorded examples of Bach's fingering and Quantz's flute tonguing. The Bach example is played by five different harpsichordists with explanatory remarks

An invitation to the

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Founded in 1948 by Sol Babitz and Wesley Kuhnle for the Advancement of Historical Accuracy in Musical Performance

(A non-profit California Corporation)

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Appendix B

Identifying the Renaissance, Baroque and Transition Violins

Reprinted from THE STRAD
(1964)

By Sol Babitz

SOL BABITZ WITH
18th CENTURY VIOLIN AND BOW
in 1954

WHILE the harpsichord and viol enjoy a revival today the violin of the baroque era remains neglected, this, despite the fact that it is sorely needed to replace the modern violin, which sounds too assertive for the music of the period and drowns out the harpsichord.

The neglect of early violins may be due to the fact that it is generally believed that the violin always sounded the same because it, unlike the harpsichord, never became obsolete but continued in use with its form unchanged for centuries. The violin, however, despite its unchanging form, underwent repeated changes in its fittings to conform to the tonal and technical requirements of different historical periods; and the problem of restoring early violins is that of identifying the fittings of different periods. This is extremely difficult because very few instruments survive with their original fittings intact, and among those few which have retained their original necks or bass-bars, the bridges and sound-posts are missing because these decisive fittings are not glued to the violin and have long since disappeared.

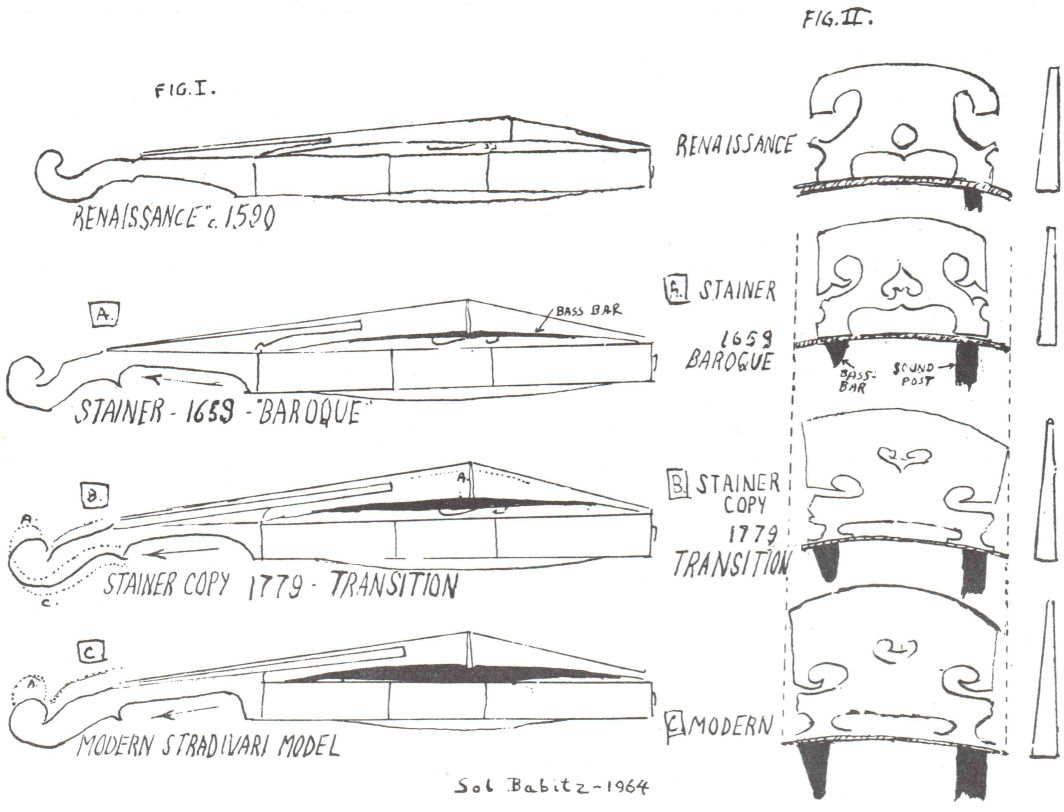
Further complicating the task is the fact that almost every violin with old fittings dates not from the baroque or renaissance periods but from the last half of the 18th century, a time of transition in which many violin makers were each year building the necks and bars slightly larger as part of the development toward the modern violin which appeared around 1800. Because these transition violins were for a time the only "early" violins available, those who first attempted restoration of the baroque violin assumed that these were baroque, a misconception to which I, until recently, also subscribed.

However, during a two-year stay in Europe, made possible by Ford Foundation and Fullbright grants, I had opportunities to examine fittings, instruments and iconography in various collections with the result that I could delineate for the first time certain main trends of development in fittings and correlate them to the bows and tonal ideals of different periods. The drawings on page 3 summarize these findings.

Fig. I traces the lengthening of the violin neck from the short, straight one of the late 16th century to the modern one. The neck points one degree upward in the baroque period and later increasingly downward, to create the greater string tension needed for the modern tone. Paralleling this there is a gradual enlargement of bridge proportions accompanied by a growing bass-bar and sound-post. The two most important changes in bridge design are the high "eyes" and square feet of the baroque bridge, totally different from the low "eyes" and broad, splayed feet of the later bridges.

The late renaissance violin (Figs. I, II) with its bridge *below* the f-holes has a reverberant, open sound, which nevertheless does not overpower the lute and recorder of the period. The discovery of this instrument was an almost inadvertent by-product of my experiments with the baroque violin.

The baroque violin (Figs. IA, IIA) arrived at after hundreds of experiments with bridges, posts, etc., has a penetrating, liquid



tone of great resonance. Its responsiveness to the slightest pressure of the contemporary bow is so immediate and expressive as to make vibrato almost unnecessary.

The transition violin has a tone tending toward the modern but gentler. When fitted with a contemporary bridge and post (Fig. IIB) it may be used for Mozart; however, when fitted with modern size bridge and post, as is generally done today, it is actually a violin of no period. Modern repairmen like to put large, modern bridges, etc. on historic violins because they are more interested in a "big" tone than in authenticity. They are encouraged in this by violinists who prefer "baroque" violins, which can be played without the need for modifying the modern technique significantly. This parallels somewhat the harpsichord situation, where modern steel harpsichords with hard, leather plectra are preferred because this permits both makers and pianists to proceed in the manner to which they are accustomed.

My search and experiments with early fittings might have lasted more than two years had it not been for the fortuitous existence of a Stainer violin with original neck and bass-bar intact. This "Rosetta Stone" violin solved two of the major problems from the start, and I am grateful to Desmond Hill of London for permission to study this instrument.

(The importance of the Stainer as a baroque instrument cannot be overestimated. Not only did J. S. Bach and Mozart have one but they were apparently preferred by *all* of the leading Italian violinists from Corelli to Tartini. Because the high-bellied Stainer could not withstand the modern tension as well as the flat Italian violins, it took second place to Stradivari after 1800.) See Kenneth Skeaping on this subject in the *Journal of the Galpin Society*, VIII, March, 1955.

Because the original Stainer violin at Hill's lacked the original bridge and soundpost I had to conduct an extended search for these elusive fittings. I could not find a bridge of the Stradivari pattern in any of the instrument collections in Europe, and not

until two months before my departure for America did I find a perfect example—black with age in a box of old "junk" in the workshops of Millant-Deroux in Paris. This bridge agreed in its most important dimensions with those given in the Talbot MS. c.1700 and the patterns in the Cremona collection. This bridge gave for the first time height, width, thickness and lean of a working baroque bridge—it solved many problems and was in its way also a "Rosetta Stone."

Lacking an original sound-post, I had one made with a diameter of 3.75 mm. on the assumption that it should agree with the width of the bass-bar. This provided a better tone than posts of any other thickness, and the correctness of my assumption was further corroborated several months later when I found an original post in an old violin in the store-rooms of the instrument collection of the Royal Brussels Conservatory.

Because the old violins were not built to withstand the extreme tension of modern fittings, the large, modern bass-bar used to support the top often fails to protect it adequately, with the result that serious table cracks develop. Each year the number of "played out" Strads increases. It has been suggested that to preserve these instruments from further deterioration that they be withdrawn from use and kept in museums. I believe that a more sensible and pleasant way to save these instruments is to release the tension by restoring them as baroque violins. This would have the additional benefit of encouraging more violinists to practise the old technique and style and bring closer the restoration of early violas, cellos and basses as well. It would be pleasant to hear once again the orchestral works of the 18th century in something like their original sound.

I am grateful to the following for help in my experiments:

Alfeo Batelli, David Boyden, Desmond Hill, Derek Kessler, R. de Maeyer, Millant-Deroux, Kenneth Skeaping, Genevieve Thibault, E. Vatelot, the late Rembert Wurlitzer and especially Hans Weisshaar.

The GREAT BAROQUE HOAX

A Guide to Baroque Performance for Musicians and Connoisseurs

by Sol Babitz

Bach did not play like a sewing machine

Toward the De-Wagnerization of Music

Early Music Laboratory

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